

The University of Chicago

LA VILLANA DE VALLECAS OF
TIRSO DE MOLINA

AN EDITION WITH INTRODUCTION AND NOTES

A DISSERTATION SUBMITTED TO THE FACULTY OF
THE DIVISION OF THE HUMANITIES IN CANDIDACY
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ROMANCE LANGUAGES
AND LITERATURES

1933

By

SHERMAN WILLIAM BROWN

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FOREWORD

Few, if any, comedias villanescas are more deserving of study than La Villana de Vallecas of Tirso de Molina. It was first produced in 1620. In 1641 Jerónimo Barrionuevo borrowed from La Villana in his Laberinto de amor. Agustín Moreto rewrote it in 1666 under the title La Ocasión hace al ladrón. In 1819 Dionisio Solís produced his refundición of La Villana, retaining its original title. During the nineteenth century La Villana continued to be one of the three of four most popular of Tirso's plays on the Spanish stage.

One of the purposes of this dissertation is to establish an accurate text from the princeps edition of La Villana, of which no critical or annotated texts have been made. Nor has any recent edition appeared with the exception of the pocket edition arranged by Mr. Adolfo Bonilla y San Martín in 1916, which is a reprint of the Hartzenbusch text (B.A.E. collection of 1848).¹

The present study is based upon photostatic copies of the princeps edition (Seville, 1627), of the second issue of the play (Valencia, 1631), and of the eighteenth-century manuscript (No. 18081) belonging to the Biblioteca Nacional.² The princeps contains numerous errors all of which, with the exception of obvious misprints, have been indicated in the Notes and Variants. Additions to the original text, such as those made by Hartzenbusch, are included in the Notes.

The study of the cycle of plays based on La Villana has been made in the following texts: Laberinto de amor, MS. No. 3736 (Biblioteca Nacional); La Ocasión hace al ladrón, B.A.E., XXXIX; Solís's refundición, MS. No. R18185 (Biblioteca Nacional).

I wish to express my gratitude to Professor George T. Northup for his guidance which has been constant and invaluable throughout the progress of this work.

¹Hartzenbusch's edition is based upon the Valencia, 1631, text. He was a dramatist himself and smoothed out textual difficulties by substituting readings of his own invention.

²No suelta of the play, to my knowledge, has ever been found.

CHAPTER I
LA VILLANA DE VALLECAS
1. Authorship

Professor Edouard Barry of Tarbes brings forward the theory that Ruiz de Alarcón collaborated with Tirso in La Villana de Vallecas.¹ There seems to be evidence that Alarcón and Tirso did collaborate in a number of plays. In Fernández-Guerra's biography of Alarcón we read:²

"Son Fray Gabriel Téllez y Ruiz de Alarcón los dramáticos del siglo XVII que más se asemejan en el modo de formular las máximas y pensamientos sentenciosos, los que más se acercan en las malicias. Pero como el genio de ambos era enteramente diverso, al instante aparece la diferencia de pluma; en cuanto se examina y pesa con advertencia el trozo poético cuyo autor se quiere averiguar...La identidad de gustos y de estilo seguramente los unió; y el epigrama³ que por tradición se ha conservado, es prueba evidéntísima de que ambos solían escribir de consuno."

¹See Barry's edition of Alarcón's La Verdad sospechosa, Paris, Garnier, 1897, p. xii. In Ruiz de Alarcón, Teatro, by A. Reyes, ed. "La Lectura", Madrid, 1918, p. 262, appears the following note: "Barry supone, además, que Tirso y Alarcón colaboraron en El Arbol del mejor fruto, El Burlador, La Romera de Santiago, El Celoso prudente, La Ventura con el nombre, y La Villana de Vallecas, donde la colaboración parece más probable. Las reminiscencias de América en esta comedia, según advierte P. Henríque Ureña, son unas veces antillanas (Tirso vivió en Santo Domingo algunos años), y otras veces, mexicanas."

²D. Juan Ruiz de Alarcón y Mendoza, Luis Fernández-Guerra y Orbe, Madrid, Rivadeneyra, 1871, p. 500.

³The epigram reads:

"Vitor, don Juan de Alarcón
Y el Padre de la Merced:
Por ensuciar la pared,
Que no por otra razón."

Tirso wrote an answer to this attack in La Ventura con el nombre (I, 3); see B.A.E., note 1, V, p. 520.

Mr. S. G. Morley seems to believe quite firmly that Alarcón did not collaborate with Tirso in La Villana. He writes:¹

"M. Ed. Barry is responsible for the assertion, made with much aplomb, that Alarcón wrote part of La Villana de Vallecas, published by Tirso in his la parte, a perfectly authentic collection of the Fraile de la Merced. Like all of M. Barry's suggestions, it is provocative of thought, and like many of his, it is backed by little or no solid proof. M. Barry is fond of jumping at similarities of name, and hence declares that the "Gabriel de Herrera" of La Villana de Vallecas represents Tirso himself (Gabriel Téllez) whilst "Pedro de Mendoza" is Juan Ruiz de Alarcón y Mendoza. When Gabriel Téllez wished to speak by the lips of one of his characters, he regularly created as his mouth-piece a personage "Tirso" or "Tarso"; just why he should represent himself in the person of a liar, scapegrace, and impostor Gabriel de Herrera, is far from clear. Even supposing Pedro de Mendoza to be in part a portrayal of the hunchback poet, why, pray, must he have written the passage himself in which ancestry and early history are narrated? Could not Tirso, the acknowledged author of the play, have done it? Was Tirso so infertile and lacking in imagination that he could not place an account of Alarcón's life in the mouth of one of his characters? M. Barry's inference is characteristic of the critic for whom any clever hypothesis acquires at once the value of an established fact. He is like the detective who locates a plausible clue and at once forgets that there may be another line of reasoning.

There are no details of versification which cast much light upon the matter. The scene (I,10) which Barry supposes to have been written by Alarcón is in octava rima. That is one of Alarcón's rare meters; it occurs in only nine passages out of twenty-four plays, never more than once in a play. With Tirso the story is quite different. Octava rima is used in forty-three of his fifty-eight authentic plays, and often more than once in the same play. This is not conclusive proof certainly, merely a straw."

In La Villana there are some 1620 verses² which deal with the peasant element. The character types and the dialect in these

¹"Studies in Spanish Dramatic Versification of the Siglo de Oro", University of California Publications in Modern Philology, 1918, Vol. 7, No. 3, pp. 131-73.

²Exclusive of Act I, Scene 10.

scenes correspond closely to those of Tirso's other peasant plays. Assuming Tirso to be the author of these lines, there remain 2303 lines in La Villana in which Alarcón may have collaborated. In the following table the percentages of verse-forms found in these lines are compared with the percentages found in Alarcón's entire theater and with the percentages found in all of Tirso's plays of undoubted authenticity. Although the percentages of meters used in the 2303 lines do not indicate that Alarcón could not have written all or part of them, they do correspond more closely to Tirso's employment of verse-forms than to Alarcón's.

	Alarcón	Tirso	The verses in question
redondillas	60.5 per cent	49 per cent	43.7 per cent
quintillas	3.0 " "	9.8 " "	32.0 " "
octava rima	1.6 " "	3.2 " "	6.6 " "
romances	23.5 " "	27.0 " "	6.9 " "
tercetos	1.0 " "	2.0 " "	3.9 " "
décimas	3.4 " "	5.3 " "	2.0 " "
sueños	11 verses	1.0 " "	4.2 " "

One of Mr. Barry's chief claims that La Villana is autobiographical on the part of Alarcón is based essentially on Act I, Scene 10, from which he cites verse 769 et seq. which begins with "Criollo soy de México." He believes that verse 776 ("llámome don Pedro de Mendoza")¹ refers to Alarcón himself. Now, Alarcón's father was Pedro Ruiz de Alarcón, and his mother, Leonor de Mendoza. If this verse had intended to be autobiographical, why should Alarcón have used his father's given name and his mother's family name? Mr. Barry's argument appears weak, especially in view of the fact that Tirso used the name Pedro de Mendoza for characters in at least two other plays, Don Gil de las calzas verdes, and La Villana de la Sagra. The surname Mendoza appears in several others.

While it seems unlikely that Alarcón and Tirso collaborated in La Villana de Vallecas, there is nothing in style and language which proves it to be the work of Tirso alone. Tirso and Alarcón varied in their employment of verse-forms, but both were essentially redondillistas.

2. Consideration of a suggested source.

Mr. Cotarelo y Mori writes:² "Es muy probable que Tirso

¹In verse 737 don Pedro says, "de don Diego de Mendoza soy hijo."

²N.B.A.E., IX, p. xlv, b.

tomase el argumento de su obra de la comedia de Cervantes La Entretenida.¹ Mr. Bonilla y San Martin, speaking of La Villana and of Moreto's El Parecido en la Corte, informs us "tanto esta comedia, como la de Tirso, pudieron perfectamente haber sido escritas sin que sus autores recordasen la obra cervantina."²

It is not the purpose of this study to pass judgment on Tirso's originality, rather to make a comparison of his play with its suggested source. Before going into detail, a synopsis of La Entretenida will be of value.

"Don Antonio Almendarez and don Ambrosio are enamored of doña Marcela Osorio who has been removed to the convent of Santa Cruz by her father, don Pedro. Don Silvestre Almen-darez is on his way from Peru to marry his cousin, doña Marcela, the sister of don Antonio. The latter doña Marcela's escudero, Muñoz, devises a plan whereby a student named Cardenio shall pose as don Silvestre, marry doña Marcela, and divide her dowry with him. When all the principals are gathered at a dance given in don Antonio's home, the real don Silvestre arrives and exposes the disguised Cardenio. Just as a letter is delivered to don Ambrosio from doña Marcela Osorio, in which she consents to marry him, her father, don Pedro, appears and offers her in marriage to don Antonio. Both don Antonio and don Silvestre decline to marry their respective "doñas Marcela."

At first glance, one notices a parallelism in detail of plot between La Entretenida and La Villana. Each play has an indiano whose marriage with his cousin is temporarily delayed by an impostor. It would appear from the following comparative summaries of the episode that Tirso was acquainted with La Entretenida, although his treatment of it is quite different from Cervantes's.

La Entretenida

The impostor, Cardenio, is a student who is drawn unwillingly into the scheme to defraud the indiano's fiancée of her dowry.

La Villana

The impostor, Gabriel, is a wealthy galán who falls in love with the indiano's fiancée. He is not interested in material gain.

¹Published in 1615, five years before Tirso wrote La Villana.

²Advertencia, p. xx, of Bonilla's edition of La Villana.

La Entretenida (continued)

The indiano's fiancée, Marcela, rejects the advances of the impostor, saying, "Este primo no me agrada... poco me apetece...yo no le doy lugar de que esté a solas conmigo." (II,10.)

The indiano, Silvestre, arrives from Peru. Neither his money nor his identification papers fall into the hands of the impostor.

Silvestre discovers that Cardenio is paying court to Marcela. He exposes Cardenio and breaks off his own engagement to his cousin, Marcela.

La Villana (continued)

The indiano's fiancée, Serafina, falls in love with the impostor at first sight and rejects the real indiano. She says of Gabriel, "el corazón no me engaña... yo le quiero bien, y basta." (II, 9.)

The indiano, Pedro, arrives from Mexico. His money, jewelry, and identification papers are appropriated by the impostor.

When Pedro fails to expose Gabriel by means of a cross-examination regarding his trip from Las Indias, he draws his sword to attack Gabriel. Pedro is put in jail. He effects his release, and finally marries his cousin, Serafina.

A more detailed examination of the two plays reveals nothing further in common between them. La Villana has one central plot around which are interwoven three minor love affairs; it contains no servant parallel love affair.¹ La Entretenida has three plots that develop independently; fourteen of its sixty-three scenes are devoted to the servants' love affair. The graph below illustrates the dissimilarity of the two plays' plots. The arrows indicate the love intrigues. For example, in La Entretenida Antonio and Ambrosio are in love with Marcela, but she loves only Ambrosio.

La Entretenida

Antonio
Marcela Osorio ← → Ambrosio
Marcela Almendarez ↔ Silvestre

La Villana

Juan
Violante ← → Gabriel
Serafina ← → Pedro

¹It is interesting to note that Tirso criticizes the procedure of double marriages (i.e., masters' and servants') in Amar por señas, I, 1.

La Entretenida (continued)

Cristina ← Ocaña
 ← Quinoñes
 ← Torrente

All the developments of plot in Tirso's play are centralized around the heroine's various disguises and tricks by which she pursues and catches her fleeing lover; twenty-three of the fifty-six scenes deal with the peasant intrigue; the play ends with the marriages of the four principal characters. In Cervantes's comedy none of the principal characters assumes a disguise, nor does either of the heroines pursue her lover; there is no peasant element; no marriages take place at the end of the play.¹

La Villana contains eight settings, located in four different towns and cities. Its action continues over a period of several days. La Entretenida has but two sets (don Antonio's house and street scenes), and its action takes place in approximately one day's time.

Of the fifty-six scenes in Tirso's play there is but one which shows resemblance to any of La Entretenida's sixty-three scenes, namely, the scene in which the indiano attempts to expose the impostor by means of cross-examination. It is worth noting that even in this scene there are no verbal correspondences in the two plays.

The verse-forms of Tirso's and Cervantes's plays, given below, do not agree sufficiently to throw any light upon the problem of source relationship.

	<u>La Entretenida</u>			<u>La Villana</u>		
redondillas	59.4	per cent	(1768)	48.4	per cent	(1922)
romances	15.5	" "	(460)	19.8	" "	(788)
quintillas	2.2	" "	(65)	21.8	" "	(865)
octava rima	1.6	" "	(48)	3.8	" "	(152)
suelos	8.8	" "	(257)	2.4	" "	(98)
tercetos	.8	" "	(22)	2.2	" "	(91)
silvas	8.5	" "	(252)	none		
sonetos	1.9	" "	(59)	none		
canción	1.0	" "	(31)	none		
décimas	none			1.2	" "	(50)

¹The final verses read:

"que acaba sin matrimonio
 la comedia entretenida."

By way of summary, then, it may be said that beyond the episode of the indiano and the impostor,¹ there are no analogies between La Entretenida and La Villana in points of structure, plot development, characterization, language, and versification. Cervantes's play contains none of the essential qualities of Tirso's: swift movement, rapid, witty dialogue, complicated intrigue, the peasant element, the disguises and tricks of the heroine herself.

The foregoing comparisons only strengthen the contention that Tirso was not greatly indebted to Cervantes. The least that can be said in Tirso's favor is that he was successful in using any suggestions found in La Entretenida.

3. The princeps edition.

No seventeenth-century manuscripts of La Villana de Vallecas are known to exist. Agustín Durán, in his Talia española, Madrid, 1834, stated that the play appeared in 1616. A letter in La Villana (I, 11) dated March 25th, 1620, and a reference (I, 6) to King Philip the Third's health in 1618 indicate that a 1616 edition was not possible. The play was printed in the Primera parte of Tirso's plays, regarding the various editions of which there has been considerable conjecture.²

In Los Cigarrales de Toledo Tirso stated that he had given to the printers in 1621 twelve comedies which were to compose the Primera parte of his plays. They were not published at that time.³

In 1626 Tirso's appointment as Comendador del Convento de Trujillo was in the nature of an exile from Madrid. Deprived of writing new comedies, he set about collecting various of his plays

¹Mr. Armando Cotarelo y Valledor (El Teatro de Cervantes, Madrid, 1915, pp. 453-60) states that Moreto, Antonio de Mendoza, Castillo Solórzano, Lesage, Vital Aza, and modern writers of the genero chico, who use the device of impersonation, like Tirso, found their source in La Entretenida. The use of disguises was common among Golden Age dramatists and not original on the part of Cervantes. Alberto Lista (Lecciones de literatura española, Madrid, 1836, p. 166) traced the origin of one character impersonating another to Plautus's play, Menaechmi.

²See "The Seville and the Valencia Editions of the Primera Parte of Tirso de Molina's Plays," in Mod. Phil. XXX (Aug., 1932), pp. 97-8.

³Cf. N.B.A.E., IV, p. xxvii.

for the publication of the Primera parte.¹ The privilegio, tasa, and erratas of the Valencia, 1631, edition are all dated in Madrid, 1626, which leads us to believe that a Madrid edition was then begun.² Mr. Cotarelo believes that Tirso, tired of waiting for the Madrid editor to finish the impression, delivered a new manuscript to Manuel de Sandi in Seville the same year.³ Advices from M. Foulché-Delbosc and the libraries of Madrid, Salamanca, Escorial, Lisbon, Paris, St. Germain, Ste. Geneviève, London, Berlin and Vienna indicate that no Madrid editions of 1626 or 1627 have been known to exist. They are now considered as "ghost" editions, due to an error on the part of Agustín Durán.⁴

Two copies of the Primera parte are extant. One, issued by Manuel de Sandi in Seville, 1627, is in the Nationalbibliotek of Vienna (the former Imperial Library). The other, brought out by Pedro Patricio Mey in Valencia, 1631, is in the Biblioteca Nacional of Madrid.

The title page of the Seville copy reads: DOZE / COMEDIAS / NVEVAS DEL / MAESTRO TIRSO DE / Molina. / A D. Alonso de Paz, Regidor de la ciudad / de Salamanca. / PRIMERA PARTE. / (A decoration) / CON PRIVILEGIO. / En Sevilla por Francisco de Lyra, a costa de Manuel de San / di, mercader de libros Vendese en su casa / Año 1627. The folio following contains: Nombres de las comedias. / Palabras y plumas. fol. 1. / El Pretendiente al reves. fol. 27. / El Arbol del mejor fruto. fol. 58. / La Villana de Vallecas. fol. 81. / El Melancolico. fol. 111. / El Mayor desengaño. fol. 135. / El Castigo del Penseque. fol. 159. / Segunda parte del Penseque. fol. 183. / La Gallega Mari Hernandez. fol. 205. / Tanto es lo de mas, como lo de menos. fol. 227. / La zelosa de si misma. fol. 251. / Amar por Razon de Estado. fol. 275. The text begins on the next folio, numbered 1.

The title page of the Valencia copy reads: DOZE / COMEDIAS / NVEVAS DEL / MAESTRO TIRSO / De Molina. / AL DOTOR IVAN PEREZ DE MON- / talvan, natural de Madrid. / Año (a shield design) 1631. / CON PRIVILEGIO. / En Valencia en casa de Pedro Patricio Mey. The next folio contains: AL DOTOR IVAN PEREZ / de Montalvan. / Por ser estas doze Comedias de un tan aficionado de v.m. me / atrevo

¹Cf. N.B.A.E., IV, p. xliv.

²A. Bonilla y San Martín in the Advertencia (p. ix) of his edition of La Villana (1916) gives 1626 as the publication date of the Primera parte.

³Cf. Cotarelo y Mori, Tirso de Molina, Madrid, 1893, p.82.

⁴Cf. N.B.A.E., IV, p. xliv. Salvá (Catálogo, Valencia, 1872, I, No. 1437), speaking of the 1627 edition says: "No 1626 como dice Durán."

a que salgan a luz, debaxo de su amparo. Reciba este pe / queño
agradecimiento de un amigo que le dessea mucha salud, y / aumentos
en su persona, cuya vida prospere el cielo. / Amigo de v.m. /
Titulos de las doze Comedias. The titles are the same, and in
the same order, as those of the Seville copy.

The verso of the folio just described reads: Suma del
Privilegio. / Tiene Privilegio del Rey nuestro Señor el Maestro
Tir- / so de Molina, para imprimir estas doze Comedias suyas. /
Despachado en el oficio de Diego Gonçalez de Villa Roel. Su /
fecha en 12. de Março de 1626. / Suma de la Tassa. / Tassose este
libro por los Señores del Consejo / Real, a quatro maravedis cada
pliego; el qual / tiene 74. pliegos y medio. Despachado ante
Diego / Gonçalez de Villa Roel Escrivano de Camara. Su / fecha
en 20 de Noviembre de 1626. / Fe de erratas. / Este libro intitula-
do-- / ----dias nuevas del Maestro ----- / --olina, corresponden
con su ---- / -- da en Madrid en 12. de N--- / -- 1626. El Licenc.
Murcia de la ---. The text begins on the next folio, numbered 1.

The Seville and the Valencia copies have, in the past, been believed to represent separate editions. It is clear, however, from a comparison of the photostats that they were both printed on the same press from the same setting of type. Nor is it likely that they represent different impressions, since seventeenth century printers were not in the habit of leaving type set up over a period of years. An application of the McKerrow tests indicates that, except for the preliminaries, the two copies are identical. The signatures are in identical positions throughout. Both copies have the same faulty pagination.¹ The head-pieces and the ornament at the end of each play have identical imperfections and type breaks. The same misspelled words, wrong fonts, broken letters, inverted letters, incorrect punctuations and faulty spacing of letters, words, and lines occur in the Seville and Valencia copies.

It would seem, then, that the Primera parte of Tirso's plays went through only one complete edition, that published by Sandi in Seville, 1627. Pedro Patricio Mey must have bought

¹La Villana de Vallecas, for example, starts on leaf 81 and continues correctly to leaf 89; then it skips to 100; 113 reads 103, and 119 reads 109. Note that, according to the Table of Contents at the head of the volume, El Melancólico should start on leaf 111, but La Villana runs up to 120; this accounts for the ten extra folios in the skip from 89 to 100. Similar incorrect numbering occurs in El Mayor desengaño, in Segunda parte del penséque, and in La Gallega Mari-Hernández.

sheets of this edition,¹ changed the preliminaries, and issued it under his own name. The Seville copy does not contain a suma del privilegio, a suma de la tasa, nor a fe de erratas. It is singular that Mey's "edition," issued in Valencia, 1631, should contain the privilegio, tasa, and erratas all dated in Madrid five years before. It is worth noting that it does not contain the aprobaciones which one would expect it to have.

Subsequent editions

In 1734 Doña Teresa de Guzmán reprinted a number of Tirso's works under the title Comedias sin fama.² La Villana de Vallecas was not included among them. Nor was it reprinted by the early nineteenth-century collectors of Tirso's works.³ Below are listed the different editions of La Villana which have appeared since Hartzenbusch first reprinted it in 1839.

Teatro escogido de Fr. Gabriel Téllez, conocido con el nombre del Maestro Tirso de Molina, Madrid, Imprenta de Yenes, 1839-1842. Twelve volumes containing thirty-three comedies, edited by J. E. Hartzenbusch. At the end of each play there is a short criticism by the editor. Hartzenbusch based his text of La Villana, which occurs in volume six, upon the Valencia (1631) copy of Tirso's Primera parte which is in the Biblioteca Nacional.

Comedias escogidas de Fr. Gabriel Téllez (el Maestro Tirso de Molina) juntas en colección e ilustradas por D. Juan Eugenio Hartzenbusch, Madrid, Rivadeneyra, 1848. This belongs to the B. A. E. series (Vol. V). It contains thirty-six comedies, including a reprint of La Villana from Hartzenbusch's 1839 edition.

Museo dramático ilustrado. Colección de comedias escogidas e escritas por los principales autores antiguos y modernos nacionales y extranjeros y adornadas con láminas al boj, Vidal y Compañía, Madrid, Vol. I, 1863, Vol. II, 1864. La Villana is in

¹A publisher, when selling the copies of his books in sheets to other booksellers, would also bind up a certain number of copies for sale in his own bookshop (Cf. R. B. McKerrow, An Introduction to Bibliography, Oxford, 1927, pp. 124, 176).

²She gave to Tirso the title Don Miguel Tirso de Molina y Maestro de las ciencias.

³Ortega y Compañía, Comedias escogidas del Maestro Tirso de Molina, Madrid, 1826-1834, in four volumes containing fourteen comedies; Agustín Durán, Talía española, Madrid, 1834, in one volume which includes three plays; F. Grimaud de Velaunde, Teatro antiguo español, Madrid, 1837, one volume of which includes three plays of Tirso; E. de Ochoa, Tesoro del teatro español, Paris,

volume two.¹

Cotarelo (N.B.A.E., IX, p. xliii) says La Villana was printed in Valencia in 1883 by Terraza y Aliena. He does not give the complete title of the edition.

Teatro selecto antiguo y moderno, nacional y extranjero, coleccionado e ilustrado con una introducción, notas, observaciones críticas y biográficas de los principales autores, Francisco José Orellana, Barcelona, 1886. La Villana occupies pages 1239-79.²

La Villana de Vallecás, comedia famosa del Maestro Tirso de Molina, ed. Adolfo Bonilla y San Martín, Madrid, 1916. This belongs to the Clásicos de la literatura española series. A popular pocket edition with short introduction and a few notes; reprinted from B.A.E. text.

La Villana was translated into French under the title La Paysanne de Vallécas and published by Alphonse Royer in the Bibliothèque Contemporaine, Paris, 1863.

4. The eighteenth century manuscript.

Paz y Melia³ describes the eighteenth century manuscript of La Villana as follows: "La Villana de Vallecás, comedia de Tirso de Molina... 113 job., 4^o. Copia del s. XVIII sacada de un impreso original de 1631." It was deemed necessary to examine the MS. in order to determine definitely its relationship to the princeps edition of La Villana, and to investigate the possibility of another ancestor. The following study is based upon a photo-static copy of the MS., No. 18081, belonging to the Biblioteca Nacional.

The MS. consists of 113 folios, 4^o, and is written in an exceptionally clear hand in single column. It indicates neither dates nor anything which would reveal the identity of the copyist. The text contains numerous emendations and occasional omissions of lines, at times so serious as to impair the exact meaning of the content.⁴ The spelling is modernized; the punctuation and accentuation are faulty.

The style and language in the MS. have been considerably modernized, often to the detriment of the meter.⁵ In almost every

1838, of which volume four contains four of Tirso's comedies. (Cf. Cotarelo y Mori, Tirso de Molina, pp. 171-73).

¹Cotarelo says this edition has no critical value. (Cf. N.B.A.E., IX, p. 1).

²Ibid.

³Catalogo, Madrid, 1899, p. 656.

⁴All departures from the original text are listed in the Variants section.

⁵In no less than 68 verses the alterations result in an

instance where in the princeps the pronoun object is attached to a finite verb (i.e., v. 241: *dirásle*), the MS. modernizes the word-order (*le dirás*).¹ Most of the Old Spanish constructions and forms still current in the beginning of the seventeenth century are likewise modernized in the MS. (v. 415, P., *era muerto* - MS., *había muerto*; 748, P., *hayas* - MS., *tengas*; 182, P., *aqueste* - MS., *este*; 1670, P., *si* - MS., *sino*; 2159, P., *cerca* - MS., *acerca*). Frequently the eighteenth century copyist modernizes the vocabulary (v. 1807, P., *entarimarmé* - MS., *vigorizarme*; 1859, P., *amorado* - MS., *enamorado*; 2585, P., *ocasión* - MS., *motivo*; 3609, P., *huelga* - MS., *alegra*; 3865, P., *rua* - MS., *camino*).

Some of the readings substituted in the MS. indicate an effort to polish the style (v. 1847, P., *empalaga* - MS., *fastidia*; 2231, P., *botones* - MS., *pellones*; 1359, P., *urdiembre* - MS., *urdida*). Others alter the meaning (v. 1199, P., *viene* - MS., *tiene*; 1840, P., *hurgar* - MS., *purgar*; 3987, P., *her* - MS., *ser*). Occasionally an alteration is made to avoid a distasteful expression (v. 1150, P., *fayanca* - MS., *burla*; 1690, P., *orina* - MS., *gracia*).

The MS. omits nearly all of the peasant dialect (v. 1085, *hacer for her*; 1103, *fué for hué*; 1108, *diablo for diablo*). In v. 1798, the alteration of the peasant form *lumpia* to *limpia* destroys the ú-a rime.

The MS. errs in assignment of speeches (v. 466, in P., said by Cornejo - in MS., said by Gabriel; 3587-95, in P., said by Pedro - in MS., said by Agudo.)

Although many of the variants found in the MS. are not incorrect in themselves, only two need be considered for acceptance: in v. 1666, (pan) *recute* of P. is altered to (pan) *reciente* in the MS. (cf. *pan reciente* in v. 2178); in v. 965, *Ronnen* of P., is changed to *Romen* in the MS. to agree with the proper name *Romen* in v. 1011.

The relationship of the MS. to P. can be established from a study of the following tables in which are indicated all the instances where the princeps and the manuscript agree and disagree in error, those in which the manuscript emends the princeps, and those in which occur variant but not necessarily incorrect forms.²

incorrect number of syllables.

¹Except at the end of a verse, whereby the rime would be destroyed.

²The tables do not include the instances where the MS. disregards the peasant dialectic forms of P., nor those in which it modernizes the word-order.

The MS. omits 40 verses from P.: 1118; 1338; 1372-1408; 1560-63.

The MS. and P., agree in error in 58 instances:¹

71	989	1410	1915	2380	2782
123	1060	1503	1965	2395	2848
264	1080	1531	1980	2481	3165
275	1155	1555	2103	2490	3199
283	1175	1578	2171	2568	3695
571	1257	1664	2229	dir. III, 1	3782
704	1295	1717	2232	2598	3968
715	1304	1760	2246	2629	3978
908	1308	1882	2302	2665	
979	1354	1896	2374	2669	

The MS. and P. agree in a form that is not incorrect but different from Hartzenbusch (ed. 1848) in 41 instances:

292	752	1147	1634	2111	2945
465	805	1162	1674	2148-50	3017
656	822	1202	1735	2250	3304
689	859	1321	1743	2456	3423
711	917	1350	1753	2540	3802
726	972	1543	1780	2562	3817
742	1126	1579	1785	2825-27	

The MS. and P. disagree in error in 10 instances:

182	2119	3577	3992
267	2226	3719	
1745	3153	3980	

The MS. has a form that is not incorrect but different from both P. and Hartzenbusch in 40 instances. It will be noted that these emendations do not necessarily suggest an ancestor other than P., nor are they so correct that they necessitate acceptance of the reading.

392	1578	1847	2300	3329	3623
415	1690	1872	2313	3341	3638
466-67	1693	2033	2437	3398	3815
528	1798	2113	2534	3438	3925
788	1807	2231	2585	3468	3987

¹The numbers refer to the verses.

1199	1840	2235	2976	3587
1359	1845	2251	3270	3609

The MS. has errors where P. is correct in 71 instances:

304	1033	1661	2316	2791	3598
319	1035	1670	2356	2828	3604
529	1036	1766	2358	2999	3630
604	1093	1848	2486	3034	3639
632	1119	1859	2502	3185	3644
652	1123	1873	2528	3262	3651
748	1140	1937	2437	3282	3692
758	1150	1939	2544	3298	3718
969	1262	2060	2554	3413	3816
984	1449	2102	2577	3450	3840
1003	1564	2301	2658	3587-95	3865
1019	1645	2309	2739	3592	

The MS. agrees with Hartzenbusch in three emendations where P. is obviously wrong (965, 2551, 2674), in one where P. is probably wrong (1666), and in two where P. is correct (983, 2159). It is possible but not likely that Hartzenbusch examined the eighteenth century manuscript.

To summarize, then, of the 127 variations from P. in the MS., 81 are errors in themselves, many of which are due to the modernization of construction or language; 46 are apparently alterations made by the copyist, some of which indicate an effort to elevate the style, to avoid taboo expressions, etc. The MS. agrees with P. in 58 cases. The MS. supplies none of the missing verses of P. (i.e., vs. 852, 893, etc.). These observations lead to the conclusion that the eighteenth century manuscript of La Villana is a direct descendant of the princeps edition. Few, if any, of the eighteenth century copyist's emendations sufficiently better or correct the original readings so as to merit acceptance in the critical text.

5. The method of establishing the text.

La Villana de Vallecas is not reproduced in this dissertation due to the length of the work. Using the Hartzenbusch edition (B.A.E., V) as a text, a table of variants has been compiled which compares it in full detail with the princeps edition of La Villana. The B.A.E. text has been chosen because it is the most accessible of modern editions.

A number of emendations to P. have been introduced, but only in the cases of obvious misprints in the original, or in

particular instances where P. was plainly in error.¹ These changes, most of which have been made by Hartzenbusch, are invariably pointed out in the Notes. Conservatism has been the keynote, the benefit of a doubt always being given to P.²

Hartzenbusch is the only previous editor who reproduced La Villana directly from the princeps. He failed to warn the reader whenever he wandered from the original reading. It is needless to add that many of his emendations may be rejected; they are plausible, but upon closer examination it is seen that they are unnecessary.

It is considered necessary to make consistent the accentuation of P., which is limited to the grave accent and which is very inconsistent. The punctuation of P., which is extremely faulty, also requires alteration. However, where the punctuation of the original gives good sense, although different from that of other editions, it is preserved.

The spelling is not modernized, except in the cases where the tilde represents an n, m, u, or e. The following are a few examples of the original as printed in the 1627 edition: folāda, yré, tābiē, azeytunas, q̃.

It has been thought advisable to indent the first verses of stanzas, as was occasionally done in seventeenth century editions of plays, and which is now the universal practice.

6. Tirso's employment of verse-forms.

The average of Tirso's plays, running well above 3000 verses, was considerably longer than was customary during the Golden Age. El Cobarde más valiente is one of Tirso's shortest plays, containing only 2207 verses. La Villana de Vallecas is the longest, having 3965 (exclusive of two prose letters which total 29 lines).³

Tirso is predominantly a redondillista, his range of redondillas within one play being from 77 to 21 percent - commonly from 35 to 55.⁴ The redondilla, then, is the backbone of his

¹In II, 17, for example, P. gives the name Agudo to the character who is obviously Cornejo.

²In such cases as v. 3802: P., sin cata - Hartzenbusch, con cata.

³For a more detailed discussion of Tirso's verse-forms, see S. G. Morley, "Use of the Verse-forms (Strophes) by Tirso de Molina," in Bulletin Hispanique, VII (1905), pp. 387-408.

⁴Cf. S. G. Morley, "Studies in Spanish Dramatic Versification," previously cited.

whole dramatic structure; it is his regular meter, and others are used for the sake of variety or for some special reason. Mr. Morley points out that in one play only (El Celoso prudente) does the number of redondillas fall below 1000 verses; usually there are over 1500, and in El Vergonzoso en palacio Tirso employs 2300, or nearly 1000 more than all the other kinds of verse together. La Villana de Vallecas contains 1922 verses of redondillas, or 48.4 per cent.¹

For Tirso, quintillas seem to have no distinctive use other than to afford variety in ordinary dialogue. Mr. Morley states that they are insignificant in most of Tirso's plays. It is worthy of note, therefore, that in La Villana quintillas rank second in number, there being 865 verses of them, or 21.8 per cent.

The romance is the nearest rival to the redondilla as an all-around meter in Tirso's plays.² It runs from as high as 60 per cent (1978 verses in La Celosa de sí misma) to as low as 10 per cent (298 verses in La Villana de la Sagra), but seldom beyond 35. Although the romance is especially appropriate for narrating to the hearer necessary information concerning events which took place prior to the opening of the play, Tirso does not confine it to that use (see Act II, Scenes 5-7). His special use of the romance is to end a play with it, and frequently each act of the play. In La Villana the first act ends in redondillas, the second and third acts end in romances. This play contains a total of 788 verses of romance, or 19.8 per cent.

The octava rima is commonly used for dialogue between people of high rank (often the king). In La Villana it replaces the romance for the special use of narrative. In the present play there are 152 verses of it in Act I, Scene 10, or 3.8 per cent.

Sueltos are rare in Tirso's plays, but more common than tercetos. La Villana contains 98 verses of sueltos in Act II, Scene 12, or 2.4 per cent.

Tercetos are very rare with Tirso; he does not use them "para cosas graves," as Lope suggests, rather in ordinary dialogue,

¹Tirso's cosas de amor and pungent anecdotes for which he is noted are often written in redondillas. As an example of his absolute freedom in using this verse, see the famous dialogue between doña Violante and don Juan in La Villana, III, 8. It is one of the best and most characteristic scenes that Tirso ever wrote. At the same time, a similar scene on the same play (II,5) is written in romances.

²In Tirso's plays, the assonance never changes within one romance section.

as he might use redondillas. In La Villana (II, 2) there are 91 verses of tercetos, or 2.2 per cent.

Tirso employs décimas (two quintillas with the rime scheme abbaaccddc) for monologues, as is the case in La Villana. There are 50 verses of décimas in Act III, Scene 7 of this play, or 1.2 per cent.

The versification of La Villana de Vallecás agrees in general with Mr. Morley's formula, with the exception of the quintillas and décimas. He states that La Villana contains no décimas, evidently counting verses 3203-3252 in with the adjacent redondillas.

In the following table are recorded the meters used in La Villana as found in the photostats of the princeps edition. The figures in the right hand column represent the meters ascribed to the play by Mr. Morley in his article in the Bulletin Hispanique, previously cited.

	(photostats)	(Morley)
redondillas	1922 ¹	1972
quintillas	865	855
romances	788	776
octava rima	151 ²	152
suelos	98	98
tercetos	91	92
décimas	<u>50</u>	<u>none</u>
verses	3965	3945
prose lines	<u>29</u>	<u>29</u>
total	3994	3974

La Villana de Vallecás is versified as follows:³

Act I		
1 -	125	quintillas (ababa)
126 -	140	prose letter
141 -	275	quintillas (ababa)
276 -	587	redondillas
588 -	712	quintillas (ababa)

¹Hartzenbusch (B.A.E. edition) adds one verse; cf. text, verse 903.

²Hartzenbusch adds one verse (see number 846).

³For convenience, the two prose letters (I, 1;11) have been included in the numbered lines of the text which bring the total to 3994 instead of 3965.

Act I (continued)

713 - 863 octava rima (a⁵ababcc)
864 - 997 redondillas
998 - 1011 prose letter
1012 - 1171 redondillas

Act II

1172 - 1375 redondillas
1376 - 1466 tercetos
1467 - 1614 redondillas
1615 - 1906 romances (ú-a)
1907 - 2218 redondillas
2219 - 2316 sueltos
2317 - 2590 romances (é-a)

Act III

2591 - 3070 quintillas (ababa)
3071 - 3202 redondillas
3203 - 3252 décimas (abbaaccddc)
3253 - 3772 redondillas
3773 - 3994 romances (á-a)

CHAPTER II
THE CYCLE OF PLAYS BASED ON LA VILLANA DE VALLECAS

The three plays that compose this cycle appeared during a period of about one hundred and eighty years: Laberinto de amor of Barrionuevo in 1641, La Ocasión hace al ladrón of Moreto in 1666, and La Villana de Vallecas of Solís in 1819. These comedies have not been discussed heretofore in connection with La Villana de Vallecas beyond scattered, superficial remarks. The purpose of this chapter is to examine the points of similarity and difference in order to indicate how much they have in common with their source.

1. Laberinto de amor of Barrionuevo.

Mr. E. Cotarelo says of La Villana de Vallecas:¹ "Túvola también presente D. Jerónimo Barrionuevo y Peralta en su Laberinto de amor y Panadera de Madrid, comedia que se halla manuscrita en nuestra Biblioteca Nacional, y corresponde a la tercera decena del mencionado siglo XVII."

Laberinto has not been edited to date. The following study is based upon a photostatic copy of the National Library manuscript (No. 3736) of which Mr. Paz y Melia says:² "Laberinto de amor y panadera en Madrid, comedia de D. Jerónimo Barrionuevo y Peralta.... Atribuida equivocadamente por La Barrera³ a Canton de Salazar.... MS. autógrafo, de 852 páginas en 4^o, de las cuales 176 contienen las comedias, y el resto poesías."

The title page of the MS. reads as follows: COMEDIAS / y Poesías Varias / POR / DON JUAN CANTON / de Salazar^(a) / M. S. Original / Año de 1700. / (a) - El Autor de estas poesías y comedias no es Canton de Salazar. / La obra es autógrafa de D. Hierónymo Barrionuevo y Peralta, Canónigo de / Sigüenza. - La escribió por los años 1641 á 1643.

The note (a) is scribbled across the bottom of the page and is neither signed nor dated.

The folio following contains: Índize de Las / Comedias /

¹N.B.A.E., LX, xliii.

²Catálogo, p. 265.

³See, La Barrera, Catálogo, p. 68.

1 Del Laberinto de Amor y / Panadera en Madrid... fol.1 / 2 De la Honrra q está mas / bien... fol.35. / 3 Del Iudas de fuentes... fol.74. / 4 De La Venganza del Hermano / y Valiente Varrío Nuevo... fol.107. / 5 Del Retrato q es mejor / Santa Librada... fol.141. / FIN.¹

The folio marked "1" contains the following: Comedia del Laberinto de amor y / panadera en Madrid / Don Juan, Canton, don Lopez, Garrucha, Violante, / Leonor, Ines, - primera jornada - / Salen Doña Violante con / manto puesto y dona Ines / sin él. The text follows.

A synopsis of the play, given below, will show that the initial situations found in Laberinto are not the same as those of La Villana, and that their development does not bring the plays any closer together.

Act I: Doña Violante, who suspects that her several suitors prefer her wealth to herself, disguises as a bread vendor to test the love of her favorite suitor, don Juan. She assumes the name Belisarda and seeks the aid of her confidante, doña Leonor, who is enamored of a certain don Lope. Belisarda encounters don Juan who, struck by her likeness to doña Violante, adores in her the image of his real beloved, doña Violante. Finally, don Juan declares his love to doña Violante who tries to persuade him to give her up in favor of Belisarda.

Act II: Don Lope declares his love to doña Leonor. Don Juan courts Belisarda, but tells her of his devotion to doña Violante. Doña Violante now forbids don Juan to pay further court to Belisarda and gives him a rose as a token of their love.

Act III: Belisarda takes the rose from don Juan, accusing him of inconstancy. All the principals gather at doña Leonor's house. Doña Leonor, veiled, appears in Belisarda's costume. Doña Violante demands the rose from don Juan. Doña Leonor, disguised as Belisarda, explains that he gave the rose to her. Thereupon doña Violante requests that Belisarda take don Juan as her spouse,

¹The MS. is numbered according to pages, not folios (i.e., the verso of fol.1 is numbered 2; the recto of fol.2. is marked 3; etc.).

but "Belisarda" now declares that don Lope is her fiancé. Doña Lenor removes the veil after don Juan and don Lope, in despair, have revealed their love for doña Violante and doña Leonor, respectively.

The intrigue of Laberinto contains no actual conflict. The heroine assumes the disguise merely to test her suitor's love. There are two main plots of almost equal importance: doña Violante-don Juan; doña Leonor-don Lope. In neither, however, does the suitor encounter rivals nor real obstacles in winning the object of his love. A third plot is woven into the play, namely, the common parallel servant love affair in which the lackeys of don Juan and don Lope compete for the favors of doña Violante's maid. This minor intrigue excels the two major ones in complexity, wit, and humor.

The plot of La Villana, on the other hand, is extremely complicated. The heroine disguises first as a bread vendor in order to pursue her inconstant lover. Her entrance into her rival's household gives rise to new love affairs. She further complicates the plot by disguising as a Mexican lady and succeeds in frustrating the marriage of her lover to her rival. La Villana contains one main intrigue (doña Violante - don Gabriel), around which are built for purpose of conflict two sub-plots (doña Serafina - don Pedro; doña Violante - don Juan). There is no parallel servant intrigue.

The two plays are unlike in general structure. The action of Laberinto takes place in approximately twenty-four hours. In La Villana the action is continued over a period of several days.

In Laberinto there are three settings, namely, doña Violante's house, a street scene, and doña Leonor's house, which, if arranged according to le décor simultané, would conform to the unity of place. In La Villana there are no less than eight sets located in four different towns and cities.

Laberinto has seven characters, the four principals and three servants. The cast of La Villana contains nineteen characters and, in addition to the protagonists' relatives and servants, includes peasants, posaderos, escuderos, alguaciles, etc. Whereas the only bits of genuine humor have been allotted to the servants in Barrionuevo's play, it is the sparkling wit and ingenuity of the heroine herself that constitute the chief interest in La Villana.

The language of Laberinto is simple and uniform throughout. It is not always suitable to the character portrayed. There is no peasant dialect, which is essential to the verisimilitude

of the heroine in disguise.

Concerning the technique of Laberinto, several details show Tirso's influence upon Barrionuevo. The heroine of each play is named doña Violante, and in each case she has a suitor named don Juan. The name Mendoza is also assigned to a principal character in each.

In La Villana the heroine gives her suitor a picture of herself, which she later retrieves from his satchel while she is in peasant disguise. In Laberinto the heroine gives her suitor a rose, which she later recovers from him while she is in peasant disguise.

In La Villana the heroine, in peasant disguise, feigns an engagement to a peasant and requests her suitor, don Juan, to replace him at the wedding ceremony. In Laberinto, the heroine, in peasant disguise, requests her suitor, don Juan, to take the place of an imaginary peasant lover.

In both plays the heroine in disguise appears with a donkey in a street scene. A love scene with don Juan ensues which is one of the "high points" of the play both for plot development and for rapid, witty dialogue. The following comparison of speeches does not indicate verbatim plagiarism on the part of Barrionuevo, but does show stylistic influence. Both passages are written in verso de romance.

La Villana, II, 5.

Da.Viol. En fin, ¿le agrado?
D.Juan Infinito. D.V. ¿Iré segura?
D.J. Noble soy. D.V. ¿Querráme mucho?
D.J. Adoraréte. D.V. ¿De burlas?
D.J. De veras. D.V. ¿Regalaráme?
D.J. Como a reina. D.V. ¿Hará locuras?
D.J. En quererte. D.V. ¿Es amorado?
D.J. Más que un portugués. D.V. ¿Arrulla?
D.J. Como paloma. D.V. ¿Rezonga?
D.J. De ningún modo. D.V. ¿Murmura?
D.J. Pocas veces. D.V. ¿Es tahur?
D.J. Solo en amarte. D.V. ¿Madruga?
D.J. Poco. D.V. ¿Viene tarde a casa?
D.J. Vendré con el sol. D.V. ¡Cordura!
¿Qué me llamará? D.J. Mi cielo.
.....
D.V. ¿Y qué ha de darme?
D.J. El alma. D.V. ¡Arre que echa pullas!

Laberinto, I, 3.

D.V. Mucho mirais. D.J. Poco importa.
D.V. Pues, ¿porqué? D.J. Porque así lleo.
D.V. ¿A qué llegaís? D.J. Adorar.
D.V. ¿A quién? D.J. Al retrato vuestro.
D.V. ¿Quereís la mucho? D.J. Infinito.
D.V. ¿Quiereos ella? D.J. No lo entiendo.
D.V. Pues, ¿porqué no lo entendeís?
D.J. Tengo mal entendimiento.
D.V. Nunca escucho sabores.
D.J. No lleo yo a merecerlos, porque soy muy poco yo.
D.V. Y ella, ¿qué es? D.J. Angel del cielo.
D.V. ¿Querreís la porque está rica?
D.J. La riqueza no pretendo.
D.V. Pues, ¿qué pretendeís? Decidlo.
D.J. Ser cadena de su cuello.
D.V. ¡Oste puto, lo que sabe!

The versification of Laberinto shows no influence whatsoever of La Villana. Barrionuevo's employment of verse-forms is limited to four varieties, whereas Tirso makes use of seven. The following table shows that the distribution of meters is quite different in the two plays.

<u>La Villana</u>				<u>Laberinto</u>			
redondillas	48.4	per cent	(1922)	7.0	per cent	(160)	
quintillas	21.8	" "	(865)	none			
romances	19.8	" "	(788)	26.3	" "	(588)	
décimas	1.2	" "	(50)	62.2	" "	(1400)	
sonetos	none			3.8	" "	(85)	
octava rima	3.8	" "	(152)	none			
sueitos	2.4	" "	(98)	none			
tercetos	2.2	" "	(91)	none			

Laberinto is versified as follows:

Act I 1 - 76 redondillas
 77 - 144 romances (é-a)
 145 - 256 romances (í)
 257 - 406 décimas (abbaaccddc)
 407 - 486 romances (é-o)
 487 - 503 soneto con retornado
 504 - 575 redondillas
 576 - 647 romances (á)
 648 - 681 sonetos con retornado

Act I (continued)

682 - 689 redondillas
690 - 733 romances (á-a)

Act II 734 - 809 romances (ó)

810 - 843 sonetos con retornado
844 - 973 décimas
974 -1053 romances (é-o)
1054 -1493 décimas

Act III 1494-1953 décimas

1954-2009 romances (á)
2010-2199 décimas
2200-2203 redondillas
2204-2233 décimas

In summary, we may say that Laberinto and La Villana have very little in common in regard to motif, plot development, characterization, language, and versification. The analogy between the two plays does not continue beyond the mechanical device of disguising the heroine in peasant costume to deceive her suitor. It would be difficult to accuse Barrionuevo of plagiarism, yet there is sufficient evidence to show that he was influenced by Tirso's comedy in matters of style and technique.

2. La Ocasión hace al ladrón of Moreto.

La Ocasión was written some forty-six years after La Villana.¹ It was printed in the Verdadera tercera parte of Moreto's comedies in Valencia, 1676. However, it had appeared under the name of Juan de Matos Fragoso in the Parte veinte y siete (1667) of the collection, Comedias escogidas de los mejores ingenios de Espana, Madrid, 1652-1704. Despite much discussion regarding the authorship of La Ocasión, the play is generally ascribed to Moreto.² In 1763 an edition was brought out by the widow of José

¹This is inferred from the allusion in La Ocasión, I, 6, to the marriage of the Infanta Margarita to Emperor Leopold on the 12th of December, 1666.

²Among those who decline to believe that Moreto wrote La Ocasión are: N. A. Cortés (see, Moreto, Teatro, ed. La Lectura, Madrid, 1916, pp. 17-18); L. Fernández-Guerra (see, B.A.E. XXXIX, p. xxxix); E. Cotarelo (see, La Bibliografía de Moreto, Madrid, 1927, pp. 40-41.) Mr. S. G. Morley believes that Moreto was its author, and points to the versification of the play which is more characteristic of Moreto than of Matos (see, "Studies in Spanish

de Orga who added the sub-title, "y el trueque de las maletas."

Mr. A. Schaeffer¹ informs us that,

"La Ocasión hace al ladrón ist zu drei Vierteltheilen der Comödie La Villana de Vallecás von Tirso de Molina nahezu wörtlich nachgeschrieben."

Mr. A. Gassier² asserts that,

"...une fois cependant, Moreto ne fut pas imitateur, et semble vraiment avoir plagié. C'est lorsqu'il copia, à la lettre, la moitié et plus de la Paysanne de Vallecás de Tirso. Ceci semblera d'autant plus étrange que les deux poètes étaient amis. Il donne à sa refundición ce titre qui semble défi, l'Occasion fait le larron.

Il paraîtrait que Moreto accomplit cet acte - dont on cesserait alors de s'étonner - à l'instigation de Tirso de Molina lui-même. La censure avait interdit la représentation de la Paysanne. Le "Révérend Mercenaire" pria son ami d'arranger la comédie sous son nom, pour qu'elle pût passer à la scène."

Mr. Gassier gives no facts in support of his theory. It seems hardly likely that La Ocasión, which appeared eighteen years after Tirso's death, should have been written at the instigation of Tirso himself. Moreto's literary career began in 1642, about six years before Tirso's death, when the latter, in retirement at a monastery, had been inactive in the theater for some twenty years.

La Villana and La Ocasión are very much alike in respect to central motif, the juxtaposition of characters, and the general construction. As the action of the plays progresses, the details of plot diverge more widely.

The essential difference between the two plays lies in the heroine's disguise and her ruse to trap her faithless lover. In La Villana doña Violante's peasant disguise deceives no less than seventeen of the nineteen characters in the play. Many tense situations arise when she is confronted by her brother, her lover, a second suitor, her rival; but in each case she escapes detection by sheer wit and ingenuity. Her love affair with her rival's brother is not only an essential turning point in the plot, but

Dramatic Versification," p. 172.)

¹Geschichte des Spanischen Nationaldramas, Leipzig, 1890, II, pp. 172-3.

²Le Théâtre espagnol, Paris, 1898, p. 385.

occupies the most entertaining scenes of the play. In La Ocasión Moreto suppresses the peasant element, which constitutes the most charming part of Tirso's play. Doña Violante assumes the masculine disguise of a student. She never encounters her brother, her lover, her rival, or other characters who might recognize her, until the final recognition scene. Nor are there any secondary intrigues to complicate the main plot.

Each of the characters of La Villana has his or her counterpart in La Ocasión with the exception of don Juan and the peasants. The principals have the same names in both plays except Gabriel de Herrera who, in La Ocasión, is Manuel de Herrera. The settings of the two plays are identical with one exception: La Ocasión substitutes Atocha for Vallecas.

The first twelve scenes of Act I are identical in both plays except for the type of disguise in scene nine. In the remaining two scenes of La Villana, the heroine establishes herself among the peasants and makes arrangements for her entrance into her rival's house in the disguise of a bread vendor. In La Ocasión the last four scenes are used to inform the heroine of her lover's whereabouts, and to complete the triangle by introducing the lover to the heroine's rival. Thus, Moreto lifts directly twelve of La Villana's fourteen scenes, or 85 per cent, to compose 75 per cent of La Ocasión.

In Act II of La Ocasión six scenes are omitted which deal with the Violante-Juan love affair, and in their place is substituted one scene in which a parallel servant love affair takes place. Hence, ten of La Villana's nineteen scenes, or 52 per cent, are used to constitute 83 per cent of La Ocasión.

In Act III of La Ocasión six scenes are omitted which develop the Violante-Juan intrigue. For the final seven scenes of La Villana, in which the peasant wedding celebration takes place, six scenes are substituted in La Ocasión in which a duel between the two "don Pedros" is developed. In this act, nine of La Villana's twenty-two scenes, or 41 per cent, are used to make up 47 per cent of La Ocasión.

Of the fifty-six scenes in Tirso's play, Moreto lifts thirty-one, or 55 per cent, which constitute 66 per cent of La Ocasión.

The language and versification of Tirso's and Moreto's plays are not as similar as the statements of Schaeffer and Gassier would lead one to believe. The following table reveals the amount of direct plagiarism of which Moreto was guilty in La Ocasión.

	identical ¹	similar	different
Act I	420 ²	115	453 (<u>La Villana</u> , 636)
Act II	150	21	827 (<u>La Villana</u> , 1248)
Act III	231	7	725 (<u>La Villana</u> , 1166)

We see that Moreto uses 801 lines (or 20 per cent of La Villana), which constitute 27 per cent of La Ocasión. The two plays contain 143 similar lines; 4.8 per cent of La Ocasión. 2005 lines are different from La Villana. This means that, so far as language and style are concerned, Moreto's play is 67.6 per cent original.

Turning now to the versification of the two plays, we find that Tirso is a redondillista; Moreto, a romancista. La Villana contains 48.4 per cent redondillas and 19.8 per cent romances, as compared to La Ocasión's 21.5 per cent redondillas and 66.5 per cent romances. Both Tirso and Moreto use the ababa quintilla; Tirso, 21.8 per cent, Moreto, 7 per cent. About 4 per cent octava rima occurs in both plays. Moreto displays less variety of meter than Tirso; he employs neither suelos, tercetos, nor décimas.

Mr. S. G. Morley's verse-scheme of La Ocasión³ is at variance with the following arrangement which is based on the B.A.E. (Vol. 39) text. Mr. Morley omits mention of the prose letter in I, 11, and indicates twenty verses less of quintillas, ten less of romances in i-a, ten less of romances in a-e, ten less of romances in e-a, and does not account for the extra verse, number 736.

Verses		B.A.E.	Morley
	Act I		
1 - 105	quintillas	105	85
	prose letter		
106 - 225	romances (i-o)	120	120
226 - 349	redondillas	124	124

¹Column 1 indicates the number of lines lifted verbatim from La Villana; column 2, the number of lines in which one word may be different, or in which the word order has been altered; column 3, the number of lines that are totally different from La Villana, although occasional phrases show distinct resemblances.

²Including two prose letters of eighteen lines each.

³See "Studies in Spanish Dramatic Versification," p. 159.

<u>Verses</u>		<u>B.A.E.</u>	<u>Morley</u>
	<u>Act I (continued)</u>		
350 - 575	romances (é-o)	226	226
576 - 695	octava rima	120	120
696 - 784	redondillas	89	120
	prose letter		
785 - 816	redondillas	32	
817 - 952	romances (é-o)	136	136
	<u>Act II</u>		
953 - 1016	redondillas	64	64
1017 - 1348	romances (f-a)	332	322
1349 - 1544	redondillas	196	196
1545 - 1812	romances (á-e)	268	258
1813 - 1950	romances (é-a)	138	138
	<u>Act III</u>		
1951 - 2168	romances (é-o)	218	218
2169 - 2313	quintillas	145	145
2314 - 2519	romances (é-a)	206	206
2520 - 2639	redondillas	120	120
2640 - 2913	romances (é-a)	274	264
	total	2913	2862

From the foregoing comparisons it is evident that La Ocasión differs from La Villana mainly in treatment of subject matter. The changes made by Moreto are far from being an improvement upon his model; for complexity of intrigue, brilliant characterization, and witty dialogue, Moreto substituted a commonplace plot, conventional characters and discourse. La Ocasión does not compete with Tirso's comedy as a literary masterpiece, not because it is a copy of La Villana, but because it adds nothing to its predecessor.¹

3. La Villana de Ballecas of Solís.

In 1819 Dionisio Solís rearranged Tirso's La Villana de Vallecas into five acts to be performed at the Teatro de la

¹For varying opinions on this point, see, Schaeffer, op. cit., p. 173, and Schack, Historia de la literatura y del arte dramático en España, Madrid, 1887, V, pp. 129-30.

Cruz.¹ Solís's play was entitled La Villana de Ballecas, and was one of a very few of his refundiciones that was printed. Without his permission,² and "con muchas faltas," according to La Barrera, it appeared in a thirty-six page quarto volume as, "La Villana de Vallecas, comedia en cinco actos. Del Maestro Tirso de Molina, Barcelona, por Juan Francisco Piferrer, 1830."

There is a manuscript of Solís's refundición which bears the date 1823 in the Biblioteca Municipal. The following discussion is based upon a photostatic copy of the manuscript of La Villana de Ballecas (no. 18185) belonging to the Biblioteca Nacional.

The manuscript contains 101 unnumbered folios. The recto of folio 1 reads: La Villana / de / Ballecas. / Comedia en / cinco Actos del / M^{ra}. Tirso de Molina / Acto 1^o. The verso of folio 1 contains the Personas. The text starts on folio 2, recto.

The intrigue of Solís's refundición is essentially the same as that of Tirso's La Villana de Vallecas.³ By condensing much of the action and eliminating several incidents of plot, Solís simplifies the play as a whole. The first eight scenes of Vallecas are replaced by a fifty-five line relación in the opening scene of Ballecas. Similarly reduced are scenes twelve to fourteen of act two of Vallecas, in which the appearance of the heroine's brother complicates the plot. Solís leaves out details of plot development: Vallecas, III, 1, in which the heroine's appeal to her lover's cousin, don Luis, brings about don Pedro's release from prison; III, 3, in which the heroine disguises as a Mexican lady to prevent the marriage of don Gabriel to doña Serafina; III, 12-15, the jail scenes in which don Pedro poses as don Gabriel in order to appropriate the latter's inheritance, and to gain his freedom. Thus, Solís eliminates no less than five characters and four stage settings of Vallecas, and reduces considerably the period of time involved.

¹Very little information regarding Solís's play is available. Mr. Cotarelo (N.B.A.E., 9, XLIV, a) tells us that it was performed at the Teatro de la Cruz from November 2nd to 9th, 1819, during which time it brought in 59,528 reales, and that it was played again on the 14th and 15th of the same month. The principal rôles were played by Manuela Carmona, Antera Baus, Bernardo Gil, José Galindo, Vicente Fernández, José Díez and the gracioso, Cubas. It appeared on the stage together with Ramón de la Cruz's sainete, La Maja resuelta.

²See, Blanco García, La literatura española en el siglo XIX, Madrid, 1909, I, p. 63.

³For convenience, Solís's La Villana de Ballecas will be

In Ballecas the Violante-Juan and the Violante-Anton intrigues are developed to a greater extent than in Vallecas. In Solís's comedy the peasant element is augmented. Almost the entire fifth act is devoted to the peasant wedding celebration. Four aldeanos are added to the cast, peasant songs are introduced, and the general atmosphere of rustic merry-making overshadows the plot of the play.

The primary difference between Solís's and Tirso's plays lies in structure. Ballecas, although written in five acts, is only seventy-five per cent as long as Vallecas, in regard to both number of lines and number of scenes. Solís uses forty-two of Vallecas's fifty-six scenes, rearranging them into thirty-six scenes in Ballecas. He adds but three scenes of his own (III, 1-2; V, 1). Thus, ninety-two per cent of the scenes and situations of Ballecas are taken directly from Tirso's comedy. The table below indicates the scenes that correspond in the two plays.

Ballecas	Vallecas
I, verses 1-55 summarize remainder of sc. 1 2-6	I, 1-8 9 10-14
II, 1-7	II, 1-7
III, 1-2 (Violante-Juan intrigue developed)	
3-5 6 summarizes 7-11	II, 8-10 12-14 15-20
IV, 1 2-8	III, 1-4 5-11
V, 1 (Violante-Anton intrigue developed)	
2-4 5-7	III, 16-18 20-22

A comparison of the language employed in the two plays reveals that Solís uses 2093 lines from Tirso's comedy, or 52 per cent, which compose 67.7 per cent of Ballecas.¹ For the

referred to in this section as Ballecas; Tirso's La Villana de Vallecas, as Vallecas.

¹Act I, 393; II, 496; III, 524; IV, 572; V, 108.

remaining 1901 lines of Vallecas, he substitutes 961 lines of his own. Thus, Ballecas is 32.3 per cent original on the part of Solís.

Solís cultivates a few favorite verse-forms, employing in Ballecas a total of five varieties, compared to Tirso's seven. Like Tirso, he is a redondillista, composing 57 per cent of his play in redondillas. Solís's play contains 35 per cent romances, Tirso's 19.8 per cent; 7 per cent quintillas, compared to Tirso's 21.8 per cent. Both plays have about 1 per cent décimas. Those scenes in which Tirso uses octava rima, suelos and tercetos, Solís rewrites in redondillas.

Meters used in Solís's play.

Act I	1 - 160	quintillas
	161 - 594	redondillas
Act II	585 - 950	redondillas
	951 - 1244	romances (ú-a)
Act III	1245 - 1644	redondillas
	1645 - 1884	romances (é-a)
Act IV	1885 - 1936	redondillas
	1937 - 1976	quintillas
	1977 - 2116	redondillas
	2117 - 2146	décimas
	2147 - 2506	redondillas
Act V	2507 - 2513	canción (7-11 syll.)
	2514 - 2837	romances (á-a)
	2838 - 2844	canción (7-11 syll.)
	2845 - 3054	romances (á-a)

By way of summary, Solís's La Villana de Ballecas is a simplified "rearrangement," or "recast" of Tirso's La Villana de Vallecas. Both plays contain the same principal characters, the same complications of plot, and the same dénouement. Solís's alterations are limited to matters of construction: condensation of action, elimination of minor characters, intrigues, and stage settings. If, in La Villana de Ballecas, the style and language are less artistic, and the versification is less rich than in Tirso's play, they are indicative to a certain degree of their

author's originality.¹

¹In Mérimée and Morley, A History of Spanish Literature, N. Y., 1930, p. 420, we read: "For a long time these refundiciones furnished the only acquaintance the public had with the national drama. The recasters frequently showed skill, and their lack of reverence for the originals was excusable and does not deserve the wrath and scorn which some have displayed toward them. They performed a real service, particularly Solís, who was an excellent "arranger" and a good translator."

CHAPTER III
NOTES AND COMMENTARIES ON THE TEXT OF LA VILLANA

The numbers refer to the verses. For convenience, a reference to the B.A.E. text has been included in parentheses; i.e., 44a-1 refers to B.A.E., V, page 44, column a, line 1.

Page 1 (photostats of 1627 edition) - title. Famosa. A conventional epithet regularly applied to plays when printed. Theater managers and publishers called famosas the works of even the most inferior authors. Tirso ridiculed the practice by publishing several comedias sin fama.

Ibid. León. Melchor de León, one of the early autores de comedias, had a company in 1586. He produced plays in Madrid in December, 1590, and two autos in Seville in 1590 and 1597. His wife was Maxima (Mariana?) Ortiz. From April to December, 1601, he was in the company of Pedro Jiménez de Valenzuela and Gabriel Vaca. He had a company in 1602, and was one of the eight autores authorized by the decree of 1603. In 1606 he produced two autos in Seville for which he received 700 ducats. In 1607 he produced autos in Toledo, his company including Pedro Rodríguez and his wife, María Flores, Pedro de Zurita, Juan de Avila, Juan Bravo, Juan de Validiviesso, Miguel Ruiz and his wife, Baltasara de los Reyes, and Bartolomé Sánchez. In 1611 he was called Melchor de León Diez de Vascones. He first produced one of Lope's earliest comedies, Lucinda perseguida, and in 1620 produced Tirso's La Villana de Vallecas. He visited Brussels with his company in September, 1629. (See: C. Pérez Pastor, Nuevos datos acerca del histrionismo en los siglos XVI y XVII, Madrid, 1901, and idem. Segunda parte, Bordeaux, 1914; (also in Bulletin Hispanique, IX (1907), pp. 360-85); H. A. Rennert, The Spanish Stage, N.Y., 1909, p. 503.)

Ibid. Personas. The princeps edition omits from the reparto don Gómez, don Luis, doña Serafina, Polonia, Valdivieso, un Posadero, un Criado. It includes Quintana, a character who does not have any part in the play. The names of the actors who took part in Tirso's plays are very scarce; for notes on a few of them see Cotarelo y Mori, Tirso de Molina, Madrid, 1893, pp. 197-221, and H. Rennert, The Spanish Stage, pp. 409-635 ("Spanish Actors and Actresses between 1560 and 1680.").

Ibid. Acto. The term jornada instead of acto had been

commonly used in the religious plays of the Middle Ages, and by Torres Naharro in the beginning of the sixteenth century. It does not appear in the MSS. of Lope who always used acto. Tirso used both, acto in his autograph, La Tercera de la Sancta Juana (1613), and jornada in his autograph, Las Quinas de Portugal (1638).

6. (44a-6) esclavo a la escalera, door-keeper.

14. (44a-14. polla and pinta. Tirso is fond of using card games for stage business, and frequently devotes whole scenes to them for the purpose of developing the conflict between rival characters. In Tanto es lo de más como lo de menos is a detailed description of polla y pinta (I, 6) and of pintas (II, 7); in La Villana de la Sagra (I, 1), parar con pintas is compared with presa y pinta; in Bellaco sois, Gómez (I, 3), the game hombre is described. Tirso makes frequent mention of other games such as dados, cientos, etc. Polla, according to the Dic. de la Real Acad., is equivalent to puesta (the amount put in by the person who loses). As for pintas, the Dic. de Aut. says:

"Especie del que se llama del parar. Juégase volviendo a la cara toda la baraja junta, y la primera carta se descubre es la del contrario, y la segunda del que lleva el naípe, y estas dos se llaman pintas. Vanse sacando cartas hasta encontrar una semejante a alguna de las que salieron al principio, y gana aquel que encuentra con la suya tantos puntos cuantas cartas puede contar desde ella hasta dar con el azar, que son el tres, el cuatro, el cinco, el seis, si no es cuando pintas, o cuando hacen encaje al tiempo de ir contando; como, por ejemplo, si la cuarta carta es un cuatro, no es azar, sino encaje. El que lleva el naípe ha de querer los envites que le hace el contrario, o dejar el naípe."

By a decree of 1594 parar, presa, and pinta were forbidden under heavy penalty ("el cual - the game - es tan dañoso y perjudicial a la república como los dados y carteta, porque hay en él parar y reparar y muchas maldades, y juegan veinte y treinta personas todas a un tiempo y de uno vuelta uno gana o pierda con todos." See Rodríguez Marín's edition of Rinconete y Cortadillo, Madrid, 1905, p. 360.).

29. (44a-29) cahiz. "medida que en unas partes hace doce fanegas," according to Covarrubias. Tirso alludes to midday here, "When the sun indicates twelve on the clock." Cf. Bellaco sois, Gómez (N.B.A.E., IX, 615, b): "¿Qué hora es? - Todo el cahiz contó menos una hanega."; La Celosa de sí misma (B.A.E., V, 146, c): "¿Las cuántas son? - El cahiz dió Santa Cruz."

34-5. (44a-34-5) un clérigo cazador... The misa de los cazadores is the same as the misa del alba (cf. Dic. de la Real

Acad.), "la que se celebra en algunos templos al romper el día." The clérigo cazador is the priest who says this early mass. The misa en guarismo may be interpreted as a dummy mass, or shortened, "skeleton" mass. (See R. Barcia, Dic. gen. etim.: "guarismo no tiene relación ninguna con el griego arithmos, número, sino que representa el anticuado alguarismo; A New Eng. Dict. (The Phil. Soc.) ed. J.A.H. Murray, Oxford, 1888, I, p. 218: "in algorism" is a figurative term meaning "a mere cipher," or a "dummy.")

52. (44b-4) Ite, missa est. Equivalent to "Idos, la misa está dicha." A liturgical formula of mass which precedes the final benediction. Covarrubias says: "Algunos autores quieren se haya dicho misa a mittendo por las dos misiones della, diciendo, Ite, misa est primero a los catecumenos acuado el Evangelio, y después al fin del oficio a los demás fieles, como ahora se hace." In Vélez de Guevara's El Diablo cojuelo, Tranco I, "... en los baños de Manzanares los Adanes y las Evas de la Corte decían el Ite, río es...", said macaronically in imitation of Ite, missa est.

61. (44b-13) se afeita. (See vs. 2827-30). The use and abuse of cosmetics (afeites) have been satirized in all countries and all ages. William Guthrie (A New Geographical History and Commercial Grammar and Present State of the Several Kingdoms of the World, 16th ed., London, 1793, p. 551), referring to Spanish ladies, says: "Their indiscriminate use of paint, not only upon their faces, but upon their necks, arms, and hands, undoubtedly disfigures their complexions and shrivels their skin." Mme. d'Aulnoy (Voyage d'Espagne, 1874, p. 43) tells us "...they had great quantities of rouge from beneath the eyes down to the chin and to the ears, as well as on their eyes and hands." Covarrubias says:

"Afeite, el aderezo... que las mujeres se ponen en la cara, manos, y pechos para parecer blancas, y rojas, aunque sean negras, y descoloridas, desmintiendo a la naturaleza, y queriendo salir con lo imposible, se pretenden mudar el pellejo... es cosa aborrecida, especialmente que el afeite causa un mal olor, y pone asco y al cabo es ocasión de que las afeitadas se hagan en breve tiempo viejas; pues el afeite las come el lustre de la cara, y causa arrugas en ella, destruye los dientes, y engendra un mal olor de boca. Es una mentira muy conocida, y una hipocresía mal disimulada."

The use of (and need of) perfumes, also, is often noted in the literature of the time. Classes of society were distinguished by the perfumes they used, courtiers preferring ambergris; peasants, thyme; courtesans, some other aroma. In his comedies, Tirso makes some twenty satirical allusions to afeites, cara-mudas,

salserillas, etc. An interesting chapter on the subject is found in Luis de León's La Perfecta casada (Chapter XII).

65. (44b-17) Flos Sanctorum. A book which contains the lives of saints. (Escorial MS. h-I-13.) Covarrubias says:

"...derívase de Flor Sanctorum, con un enigma dice así:

Tengo por flor publicar
Glorias nacidas de pena,
Y con no poder cessar
De contar vidas ajenas
Jamás supe murmurar.

La enigma dice bien, que la tiene de publicar, y decir las glorias de los Santos Martires, Virgenes, y Confesores, nacidas de las penas, y trabajos que padecieron en este mundo, contando vidas ajenas sin murmurar, pues mal lo puede hacer, quien cuenta bienes, y si acaso murmura de los emperadores idolatras, de sus jueces y adelantados, que persiguen a los cristianos, y esto no se puede llamar murmuración."

66. (44b-18) lo que se usa.... A proverb which means that we must conform to the custom of the time (Sbarbi). Compare with "When in Rome do as the Romans." See Averi. Vargas, III, 10 (B.A.E., V, 686, b): "Que me matas. - Lo que se usa, no se escusa: Eso se usa en la galera."

70. (44b-22) dar garatusa. A card term in the game chilindrón, when one player lays down his hand, the remaining players being caught with their cards. A play on words here, garatusa meaning also "caress," "cajolery." For a similar use of the proverb "lo que se usa..." and "garatusa" see Luis de Benavente, El Guardainfante, la parte.

71. (44b-23) In the princeps this verse belongs to Vicente's speech. From the context it is obvious that it should be said by Luzón, as Hartzenbusch emends.

89-90. (44b-41-2) el natural inconstante de una mujer. Cf. v. 156, la feminil mudanza. Tirso rarely praises the virtues of women. In no less than forty-eight instances he says that women represent inconstancia, engaño, flaqueza, lijereza, falsedad, mudanza, livandad, vicio, etc.

94. (44b-46) poco hay de juego a fuego. Tirso is fond of making puns by altering the spelling of a word. Cf. v. 392, "¿De marido a mareado, qué va?; Tan largo (I, 13): "pues veis que hay de amar a mar una letra solamente." Others are: Tamar - amar; Amón - amo; juego - fuego; liras - deliras; peste - preste; cansado - casado; Cupido - escupido; emulos - mulos; ola - olalla; Marta - martes.

111. (44c-13) Todos duermen en Zamora. A proverb taken from an old ballad which begins: "Tristes van los zamoranos /

metidos en gran quebranto / / Todos duermen en Zamora / más no duerme Arias Gonzalo." See Durán, Romancero general, no. 795. Sbarbi says:

"Se usa para dar a entender que aquello de que se trata se verifica a las altas horas de la noche, y, por lo tanto, que la generalidad de los vecinos de aquel paraje, población, etc. están entregados al sueño."

123. (44c-25) Por la pinta la has sacado. Sacar (or, descubrir) por la pinta is a card term meaning to recognize a card by some characteristic such as its border (pinta).

124. (44c-26) Brujulea. At cards, brujulear means to examine one's hand slowly and carefully by just looking at the borders (rayas, or pintas); cf. the expression "to play cards close to one's chest." The Dic. de Aut. says, also: "Adivinar, acechar, descubrir por indicios y conjeturas algún suceso o negocio que se está tratando."

144. (45a-2) la hacienda que he perdido. A common situation in Tirso's plays, where the heroine's brother loses the family fortune by gambling while she remains at home "unprotected." Cf. La Villana de la Sagra (I, 3): Inés - "Mi hermano ha jugado su hacienda."

158. (45a-16) feminil mudanza. Cf. note to v. 89.

171-3. (45a-29-31) Compare with the expressions, "To lock the barn after the horse is stolen," and "To cry over spilled milk."

180-85. (45a-38-40) Here is expressed the theory that an insult or offense is not considered as such so long as it is kept secret and is met with secret vengeance. See Calderón's A Secreto agravio, secreta venganza, which was derived from Tirso's El Celoso prudente. Tirso makes use of this phase of the honor code in six other plays: El Cel. prud., II, 18; III, 5 (B.A.E., V, 625, b; 627, c); Amar por razón, I, 4 (ibid., 167, b); Quien da, I, 5 (N.B.A.E., IX, 549, a); Escarmientos, II, 4 (ibid., 67, b); Siempre ayuda, II, 10 (ibid., IV, 219, b); La Mujer, II, 7 (ibid., 249, b). With Tirso, honor is not only the patrimony of the nobility, but of the lower classes as well (see, El Burlador). For details of the Spanish honor code, see: R.F.E., III, 1 and 4; Romanic Review, I, pp. 246-58, 357-66.

193. (45a-51) la industria, shrewdness, cunning, craftiness. (Cf. v. 640 and v. 1350.) See Cervantes, El Trato de Argel (II, 8): "Tú verás lo que mi industria hace." Covarrubias defines it as:

"...la mana, diligencia, y solercia con que alguno hace cualquier cosa con menos trabajo que otro. Hacer una cosa de industria, hacerla a sabiendas, y adrede, para que

de allí suceda cosa que para otro sea acaso, y para el de propósito puede ser en buena y en mala parte."

214. (45b-1) de tí mi honor fio. Concerning the convention of masters treating their servants as friends and counselors, Tirso writes (Amar por senas, I, 1 - B.A.E., V, 462, b):

"¿Qué comedia hay, si las de España sabes, en que el gracioso no tenga privanza, contra las leyes, con duques, condes y reyes, ya venga bien, ya no venga? ¿Qué secreto no le fian? ¿Qué infanta no le da entrada? ¿A qué princesa no agrada? Los poetas desvarían con esas civilidades, pues dando a la pluma prisa, por ocasionar la risa, no escusan impropiedades."

241. (45b-28) dirásle. Hartzenbusch alters to dirásles to agree with vs. 237 and 246, although le for les was a common occurrence. (see: R. J. Cuervo, Apuntaciones críticas sobre el lenguaje bogotano, Paris, 1814, p. 335; Cony Sturgis, "El uso de le por les," Hispania, X, (1927), pp. 250-54.

275. (45b-62) espejo. Hartzenbusch changes it to peso for the sake of the rime. Tirso repeats the "broken-mirror" expression in El Arbol, I, 8, (N.B.A.E., IV, 36, a); El Mayor desen., II, 11 (ibid., 105, a); La Prudencia, III, 11 (B.A.E., V, 305, b).

(45b-63). Directions. de camino. The traje de camino was a bright-colored suit worn by Spanish gentlemen when traveling. When at home, they wore black in the daytime, and in the evenings, vestidos de color, cloaks, swords and bucklers. In Mr. Ed. Barry's edition of El Burlador (p. 191) we read an interesting note on the manner in which the galán appeared on the stage:

"No desflorado el zapato, al uso pecho y cabello, grandes puños, cuellos con muchos anchos y azul, pomposas ligas, medias sin género de flaqueza, y a esta traza todo lo demás de que cuida el que profesa gala." - Suárez de Figueroa.

276-7. (45b-63-4) de holanda prometen sábanas. Holanda is a very fine linen used especially for making shirts and sheets. Cf. Todo es dar, III, 4 (N.B.A.E., IV, 544, a): "en cama mullida y blanda, colcha y sábanas de holanda." (See note to v. 1029).

278. (45b-65) rodapiés, (from rodear and pie), a foot-rail, usually ornamental, on which were placed covers for the feet. "Paramento de madera, tela u otras materias con que se cubren alrededor los pies de las camas, mesas y otros muebles." (Dic. de la Real Acad.)

314. (45c-36) Arganda (del Rey), a town of about 5000 population on the banks of the Jarama in the province of Madrid. Although it is only about eight miles from Madrid, don Pedro tells us in verse 493 that the trip on horse-back in two hours is buen caminar.

331. (45c-53) golfo. See note to v. 1941.

335. (45c-57) golfo de las yeguas. The Golfo de las Damas and the Golfo de las Yeguas are located in the Atlantic Ocean north of the Tropic of Cancer, near the Antilles. Figuratively, the expression means any large space. Tirso puns on damas and yeguas.

344. (46a-2) In Barry's edition of El Burlador (p. 5, n. 2) we read:

"L'existenceréelle de cette Serafina (of En Madrid y en una casa, and of La Villana) nous est garantie par Vélez de Guevara: 'Este real edificio (San Clemente el real) es jaula sagrada de mi serafín (ou Serafine) que fué prisionero dulcísimo ruiñeñor del Tajo, cuya divina y extranjera voz no cabe en los oídos humanos.' (El Diablo cojuelo.)"

348. (46a-6) Serafín. Tirso makes continual word-play on Serafina's name. Cf. verses 350, 386, 734, 1263, 1462, 2009, 3089, 3201, 3202, 3596, 3942. He fabricates the forms serafininas (B.A.E., V, 659, c), serafinar (*ibid.*, 659, b), and deserafinar (*ibid.*, 655, b). Similar word-play is made on the proper names Margarita (margarita), and Florela (flor) in Quien da luego, and La Mujer por fuerza.

350. (46a-8) chapín. Clogs worn over the shoes, with thick cork soles, were used for walking through mud, especially by women. The cheaper chapines were made of wood, but those of courtiers were adorned with medio pelo and virillas de plata. The word is derived from the Italian scarpino. Cf., also, Francois Villon, Testament, 1043: "Aller sans chausse, en eschapins."; and Rabelais, Gargantua, I, 52: "Les souliers, escarpins et pantoufles, de velours cramoizí, rouge et violet, deschiquettes à barbe d'écrevisse." Tirso gives us several interesting descriptions of chapines: "chapín con vira de plata, crujiendo a ropa de seda: la camándula en la mano." (La Celosa, I, 3 - B.A.E., V, 130, a); "chapín con amarilla borla" (Amor médico, III, 4-*ibid.*, 395, a); "chapines he visto yo de corcho, y altura tanta, que a una enana hacen gigante" (Celoso prudente, III, 10 - *ibid.*, 629, a); "De tres corchos de chapines caes. ¿Qué hicieras de doce? (Por el sótano, II, 1 - *ibid.*, 234, a); "ni cubriera la virilla el medio chapín de plata" (La Huerta de J-F., I, 1 - *ibid.*, 633, b).

358. (46a-16) Sanlúcar (de Barrameda) is an important seaport at the mouth of the Guadalquivir. It was taken from the Moors in 1264 and occupied a prominent position during the fifteenth and sixteenth centuries. Columbus sailed from this point in 1498 on his third voyage to the New World. Lope makes Sanlúcar the scene of part of his Nuevo Mundo descubierto por Cristóbal Colón, and mentions it in a number of his other plays.

389-90. (46a-47-8) pasada por agua. This idiom has several meanings. As a cooking term it means "soft-boiled". Cf. the play on words in Palabras y plumas, I, 11, (B.A.E., V, 6, a): "Cual huevo fué su hermosura, como él por agua pasado; pero virgen tan aguado, dudo que venga pura." In Villana, verse 1394, Serafina says: "que es (el casamiento) por agua pasado tan aguado," meaning "a pleasure marred, or lessened." In verse 389 the play on words is that la verdad has reached don Pedro in Mexico pasada por agua from Spain.

410. (46b-2) Indiano. Covarrubias says: "Indio, el natural de la India; indiano, el que ha ido a las Indias, que de ordinario estos vuelven ricos." Note that Agudo says in verse 2132: "Renunció el título que hasta aquí tuve de indio." The indiano is a character particularly local to Spanish literature. They were Spaniards of any class who returned to their native land after having made a fortune in the New World during the exploitation period.

412. (46b-4) Cuenca, - about 12,000 population; 80 miles southeast of Madrid.

435. (46b-27) cocar, to make grimaces, or eyes; to show affection. (Dic. de Aut.)

436. (46b-28) yepesina. A white wine, famous in the fifteenth century, made in Yepes, a province of Toledo.

437. (46b-29) hipocraz, or hipocrás. "Bebida hecha con vino, canela, azúcar y algunos otros ingredientes aromáticos. Se denomina también vino hipocrático." (Espasa)

441-42. (46b-33-4) Tirso is poking fun at the merchants of the "exchange," much in the same fashion as we do today at "bloated bond-brokers." There is word-play on lonja (it means a "side of bacon" and "bourse"). R. Marín (ed. D.Q., II, 196, n) cites Alonso Morgado's Historia de Sevilla (Seville, 1587, II, chap. xiii): lonjas servían "de concertar y avenir a los mercaderes naturales y extranjeros en cualquiera tratos y ventas, sin que los tales mercaderes tengan que salir de sus casas o de sus naos... Solían estos corredores ser ciento en número." Y qué tales!, "and such perfect ones, or specimens." (See R. Marín, ed. Rinconete y Cortadillo, p. 422, n. 186).

448. (46b-40) píña indiana, pineapple.

449. (46b-41) pipotes, a small cask (pipa).

450. (46b-42) mameyes. (Indian word.) The fruit from a tropical gum-tree. "Fruto casi redondo, de unos quince centímetros de diámetro, corteza, verdusca, correosa, delgada, que se quita con facilidad, pulpa amarilla, aromática, sabrosa, y una o dos semillas del tamaño y forma de un riñón de carnero." (Dic. de Aut.)

450. (46b-42) zipizapotes, same as zapotes. "Fruto ovoide, cáscara y muy áspera, pulpa roja, dulce, suave, y una semilla... de color chocolate por fuera y blanca en lo interior." (Dic. de Aut.)

454. (46b-46) tubano de tabaco. The small "cylinders" of tobacco were also called rollos. Mr. Bonilla notes that tobacco (en humo, or en polvo) did not begin to be used in Spain until the end of the sixteenth or the beginning of the seventeenth centuries. (See Julio Monreal, "Los tomatobaco en el siglo XVII," in the Almanaque de la Ilustración Española y Americana, 1886.)

462. (46b-54) tasajos, jerked beef.

467. (46c-2) seo huesped. Seo is equivalent to señor, having passed through intermediary form seor. It is used before proper names and nouns, in direct and indirect address. Mr. F. De Haan lists the forms seor, seores, sora, so, sor, sores. See his article, " So Concejal!" in Revue Hispanique, X (1903), pp. 241-46.

471. (46c-6) harnero, stall or manger; cribo, a container such as a nose-bag.

501. (46c-36) el rey ha convalidado. King Philip III went to Portugal in April, 1619, to have his son recognized as heir to the throne. On the return trip, he became sick at Casarrubios del Monte (one day's journey from Madrid) where he remained for some days; he reached the capital on September 4th. Although he was not confined to bed, he never fully recovered from this illness. From December 4th, 1620, until his death in March, 1621, he was seriously ill with a high fever and erysipelas. We may assume, considering the date of the letter in La Villana, I, 10, that the play was written sometime between March and December of 1620.

526. (47a-23) echar (or, envidar) el resto, is a card term meaning to stake all of the remaining chips. Figuratively, it means to do everything possible. (Covarrubias.) See Marín, ed. D. Q. VI, p. 352, n. 1.

533-4. (47a-30-1) en veinte años que reina. This would bring us down to 1618, since Philip was crowned in September, 1598. The number "veinte" is considered to mean "some twenty."

539. (47a-36) tierra de promisión, figuratively, any fertile or productive land. Cf. La Villana de la Sagra, I, 6, (B.A.E., V, 309, b): "Llamóle (Toledo) bien un judío la tierra de promisión."

552-53. (47a-49-50) El Asombro de la limpia Concepción. A comedy of Lope known also by the title, La Limpieza no manchada, Santa Brígida, of which there is a MS. in the library of Parma. It was produced by Baltasar de Pinedo's company on the 29th of

October, 1618, and published in the Parte XIX of Lope's plays (Madrid, 1623). For details of Pinedo's theatrical activities, see Cotarelo, Tirso de Molina, p. 213, and Rennert, The Spanish Stage, p. 557.

558-59. (47a-55-6) According to Cotarelo, Tirso corresponded with his praise of Lope in La Villana to Lope's dedication of his Lo fingido verdadero to Tirso in the same year. Tirso praised Lope in more than one occasion. Cf. En Madrid y en una casa (II, 11), and La Finfiga Arcadia (the entire first scene). For more detailed accounts of the friendly relationships between Lope and Tirso see: N.B.A.E., IV, p. xxii; Menéndez y Pelayo, Estudios de crítica literaria, pp. 166-67.

565. (47b-3) después. Hartzenbusch notes: equivale a antes.

Scene 9. (47b-26) The ensuing action takes place in a street in Vallecas. Tirso makes use of this town for a similar purpose in Don Gil when doña Juana, masquerading as a man, pursues her unfaithful lover, don Martín, to Madrid. One of Tirso's favorite stage devices was the masquerading of women characters. He left us no less than thirty plays in which this situation is the turning point. Mr. B. P. Bourland, in the introduction to his edition of Don Gil (Henry Holt, 1901), lists only six plays of Tirso, the turning point of which depends upon the masculine disguise of the heroine; and he includes La Villana de Vallecas in this list. Also Mr. Cotarelo (N.B.A.E., IV, p. lxi) states that in La Villana, "el enredo consiste en el disfraz masculino de la heroína." As a matter of fact, the heroine, doña Violante, disguises twice in the play, but neither time as a man.

Tirso causes the heroine to disguise as another woman in at least thirteen plays: Los Balcones de Madrid; La Celosa de sí misma; El Celoso prudente; La Firmeza en la hermosura; El Honroso atrevimiento; La Mejor espigadora; Palabras y plumas; Por el Sótano y el torno; El Pretendiente al revés; Siempre ayuda la verdad; La Venganza de Tamar; Ventura te dé Dios, hijo; La Villana de Vallecas.

The heroine appears in masculine disguise, either to deceive her lover or to cause her rival to fall in love with her in: El Amor médico; Averígüelo Vargas; Bellaco sois, Gómez; El Cobarde más valiente; Esto sí que es negociar; La Gallega Mari-Hernández; Don Gil; La Huerta de Juan Fernández; La Mujer por fuerza; Quien da luego da dos veces; Quien habló, pagó; La Villana de la Sagra.

The heroine masquerades as a man, but not to deceive her lover, nor to cause her rival to fall in love with her in: La Dama del Olivar; La Elección por la virtud; Escarmientos para el

cuerdo; Habladme en entrando; El Vergonzoso en palacio.

571. (47b-9) This verse is said by Pedro in the princeps. It should be said by Gabriel, as Hartzenbusch corrects.

589. (47b-27) remediar mi ultraje. Tirso's heroine's are frequently accused of lamenting over-duly their "lost honor." In La Villana, doña Violante does so not less than thirteen times; see verses, 605, 897, 1020-1, 1062-3, 2067, 2600, 2694-5, 2925, 2942, 2958, 3019, 3932.

611-12. (47c-11-12) Tirso is believed to have been exiled from Madrid for writing "comedias que hace profanas y de malos incentivos y ejemplos." We know from the autograph Santa Juana that Tirso was in Toledo where he stated that he received better treatment than in Madrid "tan apoderada de la envidia extranjera." However, on more than one occasion he praised his native city; Cf. La Fingida Arcadia (I, 1): "Madrid es mi patria, corte digna de España, madre benigna del mundo."

634. (47c-33) It was a common practice to include the title of a play in one or more verses, frequently at the end of each act, and especially at the end of the comedia. In Calderón's No hay burlas con el amor (III, 15) the title occurs five times in one passage. In La Villana the title is woven into the text no less than nine times. See verses 634, 692, 1027, 1171 (last verse of I), 1570, 2151, 2218, 2590 (last verse of II), 3993 (next to last verse of III). Vallecas is a town of about 28,000 population, 5 miles southeast of Madrid. According to legend the town was founded as a peasant community by the Moor Kas. When he withdrew to Granada, during the Christian reconquest, the new inhabitants called the town Valle de Kas, whence Vallecas.

635. (47c-34) Sayuelo (dim. of sayo.), a loose, buttonless blouse with split or open sleeves as worn by the women in the region of Maragatería. Covarrubio says: "sayo, vestidura que recoge y abriga el cuerpo, y sobre ella se pone la capa para salir fuera de case; vestido de las mujeres de los pechos abajos, y lo de arriba, sayuelo." The botín was a high-top shoe, or a legging that fit over the top of the shoe and buttoned up the calf of the leg.

637. (47c-36) faldellín, a skirt that is wound about the waist, its fold left unfastened to accommodate walking. "Vestidura larga e interior que las mujeres traen de la cintura abajo, diferéncianse de las basquinas y sayas en que éstas son cerradas y el faldellín abierto." (Dic. de Aut.)

640. (47c-39) de industria. See note to verse 193.

644. (47c-43) Ocaña, a town of 6,000 population in the province of Toledo, about 40 miles southeast of Madrid.

698. Alcalá de Henares, a city of some 12,000 population

in the province of Madrid, about 20 miles from the capital.

704. (48a-37) In the princeps this verse is said by Aguado, but it obviously belongs to Violante, as Hartzenbusch corrects.

715. (48a-48) Dáme in the princeps. Hartzenbusch's emendation is probably correct.

724. (48b-7) Nuestra Señora de Atocha. According to tradition, an Apostle of Antioch brought to Madrid an image of the Virgin, to which he erected a hermitage on the outskirts of Madrid in fields that were sown with mat-weed, or bass-weed, called "atochales," whence the name Nuestra Señora de Atochales, or, de Atocha.

725. (48b-9) tener de, equivalent to modern haber de.

732. (48b-16) al tomar la barra, freely, "on arriving at port." Covarrubias: "Barra en los puertos es la ceja que hace el arena, hasta la cual hay mar baja, y, en pasando de ella, empieza la hondura, como la barra de San Lúcar."

744. (48b-28) pues, equivalent to si?

769. (48b-53) Criollo, a person born in Latin America, both of whose parents are of Spanish blood. This term should not be confused with mestizo, a person who has a mixture of Spanish and native blood.

774. (48c-2) hacer caudal, equivalent to hacer caso. Cf. Guerra de Granada (B.A.E., XXI, p. 100): "Cierto que siempre había seguido la voluntad del rey, y de solo ella hecho caudal."

776. (48c-4) llámome don Pedro de Mendoza. See chapter one under "Authorship" regarding Professor Barry's suggestion that this verse and verse 769 indicate collaboration on La Villana on the part of Ruiz de Alarcón.

785. (48c-13) navío de aviso, packet-ship. "La misma denominación de aviso se ha dado en distintas épocas a los buques de varios tipos encargados de servicios rápidos, en especial conducción de pliego y correspondencia." (Espasa.)

786. (48c-14) flota. Due to pirates, ships with valuable cargoes rarely sailed alone. In Lafuente's Hist. gen. de. Esp. (Barcelona, 1888, XI, 95) we read:

".. llegaban con cierta regularidad las flotas de oro de la India, que comúnmente solían traer diez y doce millones, con cantidad de perlas, esmeraldas, añil, cochinilla, y otros objetos de valor; bien que muchos galeones solían también ser apresadas y robadas y por lo menos tenían que combatir frecuentemente con navíos y flotas enteras inglesas y holandesas que cruzaban y plagaban los mares, a caza siempre de las naves españoles destinadas a la conducción y transporte de oro."

788. (48c-16) barras. A situation somewhat similar occurs in La Huerta de Juan-Fernández, I, 3 (B.A.E., V, 637, b): "Estaba mi padre en Lima, reduciendo hacienda a barras, con que casándome..." Concerning the size of the barras, see La Lealtad, II, 7, (N.B.A.E., IV, 596, b): "¿Son las barras de oro? - Y puro; mil pesos vale cada una."; and, La Villana, verse 1186: "Tres hay de oro de a mil pesos."

789-90. (48c-17-8) One is reminded of the destruction by storm of the Invincible Armada in 1588, in which eight thousand men and sixty-three ships were lost.

799. (48c-27) contratación. Allusion to the "Casa de Contratación de las Indias" in Seville, a tribunal which governed the commerce and traffic with the Indies. It was composed of a president and various ministers, "unos togados y otros de capa y espada, y un fiscal togado," according to the Dic. de la Real Acad. Mr. Bonilla (ed. of La Villana, p. 296) cites an interesting description of it from Monardes' Diálogo del Hierro y de sus grandezas (Seville, 1580, folio 127 v):

"(He visto) la sala cerrada y el patio lleno de gente; y helos estado mirando con atención, que parece toda gente honrada, pero al parecer muy llena de cuidados, porque en ellos he visto tan varios y diversos semblantes, que me han espantado: unos, hablando consigo mismos; otros, solos, cabizbajos, paseándose; otros, de dos en dos, hablando; otros, en corrillos, tratando de las ventas de las mercaderías; marineros y soldados esperando sus pagas; otros, llevando las partidas que habían sacado, tan corriendo, que parecía que las llevaban hurtadas; muchos con los escribanos en sus pleitos; otros, en el oficio del contador, a los registros; había gran grito de muchos, satisfaciendo partidas, que se mataban sobre ello; los señores jueces estaban en acuerdo, y mucha gente esperándolos, de modo que yo solo estaba a mirar, y todos los demás para negociar, que ha sido para mí, que sin pasión los miraba, una comedia con muchos entremeses."

807-09. (48c-35-7) Pedro repeats what he has said in verses 412-15.

851. (49a-1) Following this verse, Hartzenbusch supplies the verse: "Cómo es posible que en Madrid me atreva." This octave in the princeps edition lacks an -eva rime between abrasa and casa. Hartzenbusch acknowledges his invention of the verse.

856. (49a-6) Prometer, equivalent to asegurar, afirmar. Cf. En Madrid, II, 13 (B.A.E., V, 548, b): "Prometoos, señor, no sé vuestro nombre."

868. (49a-18) Par Dios. See R. Marín's edition of Don

Quijote, Madrid, 1927, III, 132, n. 7 for other softened forms of por Dios. In all of Tirso's peasant plays, the forms pardiez and pardiobre are said only by rustics, although Mr. Marín's note leads one to believe that they were said by courtiers as well.

872. (49a-22) cas. For the apocope cas for casa, which is still used in popular speech in Latin America, see Bello-Cuervo, Gramática, Paris, 1907, p. 230, n.; and, Cuervo, Apuntaciones, Paris, 1907, p. 332. The expression en cas de is very common, in the speech of nobles as well as peasants. I have found only two examples of cas de (B.A.E., V, 502, c; 515, c), and no examples of a cas de (see La Villana, verse 1080, a casa de).

892. (49a-42) virote. An allusion to the expression, "echar un virote tras otro," which, according to Covarrubias, is used "cuando para buscar un criado enviamos otro, y ambos se olvidan el camino. Suelen los cazadores, cuando no hallan el virote, volverse al mismo puesto, y de allí tirar otro hacia aquella parte donde dispararon el primero." Cf. La Entretenida, II, 5: "Es Cristinica un harpón, es un virote, una jara, que el ciego arquero dispara, y traspasa el corazón."

892-4 (49a-42-4) Although the sense is complete, there is a verse lacking in this redondilla to rime with sido.

907. (49b-13) dimonio. Just as there was a wavering and confusion between o and u in unstressed syllables, there was the same hesitation between e and i. See Menéndez Pidal, Manual de gram. hist. esp., Madrid, 1925, p. 55, par. 16. Tirso limits these forms to peasant speech. Cf. mijor (B.A.E., V, 254, c); mormura (Villana, verse 1862) but murmura (verse 3100); etc.

908. (49b-14) After this verse, Hartzenbusch adds the following to complete the redondilla: "Prendas que pregon serán."

929. (49b-35) igreja: iglesia. For details of the peasant speech known as lenguaje sayagués, see J. de Lamano, "El Dialecto vulgar salmantino, Salamanca, 1915, pp. 5-63. Mr. Morley informs us ("Use of Verse-forms," previously cited, p. 405) that "Tirso invariably makes his peasants speak a dialect... This dialect is probably the sayagués mentioned by Barbieri.... but however that may be, it is applied by Tirso as a brand to all his peasants whether they be natives of Castile, León, Galicia, Portugal, Catalonia." Mr. Morley's statement is in general true. Tirso's peasants usually speak a dialect, but not always; see Santo y sastre, for example. Tirso's peasants employ many of the standard sayagués forms listed by Lamano. However, they frequently use, in addition to these, forms that distinguish them from peasants of other regions. In Habladme en entrando, in which Asturian peasants appear, we find certain forms which are not used by Tirso's peasants that represent other regions, such as as for las,

do for de, meo for mi, hamos for hemos, caqueste for aqueste. In La Gallega a Portuguese-Galician dialect is used (déime, vo-ssa, meu, teno, depois, casouse, noite, etc.). In Esto sí que es negociar, although the setting is outside of Spain, the peasants use son for sino, cro for creo, etc., forms which do not appear in other of Tirso's peasant plays.

944. (49c-8) no es Violante, mas violada. For a similar play on words see La Venganza, III, 13, N.B.A.E., IV, 432, a): "Amón: ¿Violetas? - Tamar: Para alegraros, porque yo no puedo daros, Amón, sino flor violada."

946. (49c-10) rocaero. A frame in the shape of a cone which on the upper part of the spinning distaff is used to hold the bundle of cotton, flax, etc., to be spun. "I'll use it for a spinning container."

949. (49c-13) pandero, a musical instrument used for accompaniment to dancing. "Instrumento rústico; un aro ancho de madera cuyo vano está cubierto por uno de sus lados, o por los dos, con piel muy lisa y estirada y en el cual hay agujeros con sonajas o cascabeles pasados por alambres." (Zerolo.)

954. (49c-18) Ambers. The princeps uses this spelling throughout. Hartzenbusch alters it to Amberes to give the correct number of syllables to the verse.

958. (49c-22) dita. A word of Italian origin meaning a firm, or business establishment. "Nome della persona o persone in cui dice, o nome sotto il quale va, una Compagnia di negozio, o d'industria, una Ragion mercantile, e per estensione anche qualsivolgia traffico." (Vocab. degli Acad.) In this verse it means a draft or bill of exchange. Cf. Ventura, III, 11, N.B.A.E., IV, 402, a) where dita means a message.

965. (49c-29) The princeps reads Ronnen. Hartzenbusch emends it to Romen to agree with the proper name Romen in line 1011.

989. (49c-53) grandeza, in the princeps. Hartzenbusch changes it to venganza, which rhimes with esperanza.

1010. (50a-24) Marzo 25, 1620. See note to verse 501, and Chapter I under "Princeps edition."

1024. (50a-38) sí. Bonilla notes: "En el sentido de aunque (sí los nombres truecas = aunque los nombres trocaras).

1029-30. (50a-43-4) Ropa blanca... de holanda y cambray. See note to verse 276. Cambray, "cierta tela de lienzo muy delgada y fina, que sirve para hacer sobrepellices, pañuelos, corbatas, puños, y otras cosas. Díjose así por haber venido de la ciudad de Cambray, donde, por lo regular, se fabrica." (Dic. de Aut.) Cf. Los Amantes, II, 9, B.A.E., V, 700, a) where cambray means pillows.

1069-70. (50b-22-3) no dista más de una legua. Vallecas is located at least five miles southeast of Madrid.

1080. (50b-34) The princeps reads a casa de nuestro viejo. Hartzenbusch's emendation to acá sale nuestro viejo suits the speech better.

1085. (50b-39) her: hacer. See note to verse 929.

1086. (50b-40) eis: habéis. See note to verse 929.

1103. (50c-12) hué: fué. See note to verse 929.

1105. (50c-15) Ser and estar were employed at times without much distinction of meaning, just as haber was used where modern usage requires tener. In verses 1177-78 we read: "he sido en Flandes." Cf. Romance del Conde Fernán González: "Yo no he miedo al rey, ni a cuantos con él son."

1117. (50c-27) mujer forzada. As was seen in note 89-90, Tirso's conception of women did not correspond to the ideal of chivalry. Compare: El Vergonzoso, I, 6, (B.A.E., V, 206, c): "¿Piensas de veras que en el mundo ha habido mujer forzada?" et. seq.; and, El Condenado, I, 12, (ibid. 189, b): "Seis doncellas he forzado: Dichoso llamarme puedo, pues seis he podido hallar!" Lope shares the same idea in Los Novios de Hornachuelos (ed. Acad., p. 49): "Las más que han sido forzadas, han mentido contra sí."

1120. (50c-30) papasal. Hartzenbusch notes: "es bobada, es cuento," foolish, idle talk. According to Covarrubias, "era un golpe que se daba con un paño de ceniza, debajo del papo, al que erraba. Y así, de lo que no importa nada, decimos que son papasales, porque no son de ningún daño ni perjuicio."

1122-23. (50c-32-3) Covarrubias gives the proverb as, "cuando uno no quiere, dos no bajaran," and considers barajar as reñir, contender. In this verse, it means rather "when one of the parties isn't willing, two can't carry out a deed." The redundant que is not often found separated from the first que by only one word (see R. Marín, ed. of D.Q., VI, 44, n. 19, and his ed. of Rinc. y Cort., n. 52, pp. 357-60.)

1134-35. (50c-44-5) Tirso is apparently fabricating a proverb. It is not listed in the standard collections, such as Sbarbi, Correas, Marín, etc.

1142-43. (50c-52-3) sarnosos y avarientos nunca están contentos. A proverb which, according to Sbarbi, means, "el que está denominado por una pasión cualquiera, jamás se ve satisfecho." Diz, a contraction of dícese, is usually used as an impersonal form; but see Quien da, I, 4, (N.B.A.E., IX, 548, a) where it means, "you say," and Habladme, II, 11 (ibid., 503, a) where it means, "she says."

1150. (51a-5) fayanca, "postura del cuerpo, en que hay poca firmeza para mantenerse." (Zerolo.) Hartzenbusch explains

que fañanca os den: "que os engañen, que os armen trampa." Cf. quien no cae, III, 1 (N.B.A.E., IX, 162, b): "Mejor medrarás si hicieres fañanca a lo divino. - El rosario y fray Domingo han acabado esto y más."

1153. (51a-8) jo que te estriego. Correas (Vocabulario de refranes) lists two variants of this: "Jo, que te estriego, burra de mi suegro," and "Jo, que te estreno, burra, or hija de mi suegro." R. Marín (Más de 21,000 refranes castellanos) adds: "Jo, que te estriego, asna coja." For the origin of this expression see A. Morel-Fatio, "Etudes sur le théâtre de Tirso de Molina," in Bulletin Hispanique, II, (1900), p. 203. Marín (ed. D.Q., IV, p. 216, n) says it was a reply of peasants in answer to scorn shown them. Clemencín (ed. D.Q., IV, p. 177, n) says: "... sindica a los que se niegan a recibir el bien que se les quiere hacer.." For a play on the word jo, see Amor médico, III, 11, (B.A.E., V, 398, a-b).

1155. (51a-10) dimuño. See note to verse 907.

1156. (51a-11) Vallecas must have been famous for its bread. Cf. Don Gil, I, 2 (B.A.E., V, 403, a) where Doña Juana sends Quintana to Vallecas and says: "con los que a vender pan vienen de allá, te podré escribir."

1157. (51a-12) branco: blanco. See note to verse 929.

1161. (51a-17) The princeps reads assi. Hartzenbusch changes it to !Ah! Sí.

1175. (51a-30) In the princeps, this verse has only seven syllables. Hartzenbusch adds ya (dejo) to give it the correct number.

1177. (51a-32) he sido. See note to verse 1105.

1185. (51a-40) no me harto de, I can scarcely refrain from.

1203. (51b-14) piedra bezar. The gall-stones of antelopes were luck pieces and considered as antidotes for all poisons. "Piedra que se cria en las entrañas y en las agallas de cierta cabra montesa en las Indias, la cual vale contra todo veneno y la enfermedad de tabardillo y cualquier otra maligna y ponzonosa." (Covarrubias.)

1205. (51b-16) un güevo. The bilabial fricative (h)u frequently developed into a stop, especially after the palatal n, or in initial position. In verse 1208 we find it after a vowel. Cf. also verse 2934. See: F. Hanssen, Spanische Grammatik auf Hist. Grund., Halle, 1910, p. 45; H. R. Lang, Rom. Rev., II (1911), p. 336.

1218. (51b-29) estriban en cobranzas, they still are to be collected, or cashed.

1232. (51b-43) y todo: también. Cf. verse 3849.

1257. (51c-11) Sus in the princeps. It is obviously a misprint for tus.

1294. (51c-48) tiemplan allá a lo del Cid. Templar is used here in the sense of "behave." The verse seems to have a double meaning: In Valencia they're too busy thinking about the glories of the Cid; or, they still act as they did in the time of the Cid (i.e., they are old-fashioned and easy to deceive.)

1303. (51c-57) A pun on juego de esgrima. It means burla, according to Covarrubias.

1307. (51c-61) herir por los mismos filos, to turn the tables on one. (See Zerolo.)

1308. (51c-62) Princeps: juego. Hartzenbusch's emendation to juegan suits the sense better.

1314-15. (51c-68-9) She'll change her tactics..... before you can gain one point.

1318. (52a-1) corro, the spectators, witnesses and seconds.

1323. (52a-6) asentar (la espada), to stop dueling and put the point of the foil on the floor.

1328. (52a-11) medio ojo. During the sixteenth and the beginning of the seventeenth centuries Spanish ladies always appeared on the streets veiled or muffled. This Moorish custom of concealing one eye, or lowering the veil even to the chin to hide the features, became such a fixed institution that decrees prohibiting it were frequently passed by the Cortes. (See: Antonio de León Pinelo, Velos antiguos i modernos en los rostros de las mugeres, sus conueniencias, y daños, Madrid, Juan Sánchez, 1641, fols. 47-8; Alonso Morgado, Historia de Sevilla, Seville, 1587, p. 142; Nueva recopilación, 1594, Ley XIV, cap. XX, tít. XII, libro VII.)

1329. (52a-12) Pun on zapatilla. It is the button on the point of a fencing foil; here it refers to the medio ojo.

1350. (52a-33) de industria. See note to verse 193. Hartzenbusch changes the codos of the princeps to lodos, which suits better the sense of the following verses.

1354. (52a-37) Princeps: dirán. It should be dirá.

1357. (52a-40) tener de equivalent to haber de.

1374. (52a-57) Aquí empieza mi maraña. Cf. El Vergonzo, III, 15, where Antonio, in a position similar to Gabriel's, says: Ya va de mentira, "Here's where my lying begins."

1387. (52b-10) Contratación. See note to verse 799.

1394. (52b-17) por agua pasado. See note to verse 389.

1398. (52b-21) Dónde in the princeps. Hartzenbusch changes it to adónde to give the verse the correct number of syllables.

1435. (52c-9) la Virgen de la Regla. The following description of this convent is found in España Sagrada, XXXVI, pp. 17-18:

"En el año de 1330 en que presidía el Obispo Don García, se pone la invención de la célebre imagen de nuestra Señora de Regla, cuyo famoso santuario está entre el puerto de Rota, y la Villa de Chipiona. Todos los que escriben del maravilloso descubrimiento de esta imagen, afirman haberse hecho por un Canónigo de León, que la dió el nombre de Regla, para extender por este medio el antiquísimo título de su Catedral. Colocóse la imagen en Territorio propio de los Señores de Marchena, Ponces de León, y se cree estuvo en poder de Canónigos de 1399 Don Pedro Ponce de León cuarto Señor de Marchena hizo merced del santuario a la Orden de Ermitaños de N.P.S. Agustín, como consta de instrumento original, dado no en Roda, como escribe Salazar de Mendoza en la Crónica de la familia de Ponces, sino en Sevilla a 22 de Abril de dicho año. Es hoy Convento de mucha observancia, y la imagen es visitada con gran devoción, en especial por los navegantes del mar Océano, que con votos y ofertas ruegan en aquel templo por la felicidad de su navegación."

1438. (52c-12) Betis. Although Espasa says, "ciudad española que menciona el geógrafo Estabón....unos afirman que es la actual Sevilla," we are informed in España Sagrada (XII, pp. 424 et seq.) that Betis refers to the river Guadalquivir, and not to a city, contrary to belief. Covarrubias says: "Nombre antiguo del río dicho hoy Guadalquivir, díjose de Betis Rey de aquella provincia, sucesor de Tago, y la provincia se llamó por esto Bética, España Ulterior por otro nombre, y Turdetania, y Andaluzia. Este río Betis por otro nombre se llamó Tarteso y Circe. Los Arabes le llamaron Guadalquivir, río grande."

1464. (52c-38) Belianis. A reference to the chivalresque novel, Historia del valeroso y invencible príncipe don Belianis de Grecia (Burgos, 1547-79) by Jerónimo Fernández; by Frisón, according to R. Marín (ed. D.Q., I, 241, n.). Belianis was neither enchanted nor invulnerable like the majority of these invincible knights. He was wounded some 110 times seriously. (See Henry Thomas, Spanish and Portuguese Romances of Chivalry, Cambridge, 1920, p. 130.) Ticknor (Hist. of Sp. Lit., Boston, 1882, I, p. 252, n.) calls it "one of the most extravagant and absurd of its class, as well as one of the rarest."

1494. (53a-28) alajú. "Pasta de almendras, nueces, y a veces, piñones, pan rallado y tostado, especia fina, y miel bien cocida." (Dic. de la Real Acad.) Bonilla notes that there still exists in Cuenca an important alajú factory. Cf. Marta,

II, 4, (B.A.E., V, 451, b): "Desde que hablaste a tu amante, quedó en turrón transformado, alajú por lo picado; por lo dulce, de Alicante."

1500-02. (53a-34-6) An allusion to Lazarus, the beggar, in St. Luke, XVI, 19-31, whom the rich and avaricious Nineus, or Phinees, would not allow to eat the crumbs that fell from his banquet table.

1503. (53a-37) In the princeps this verse is said by don Juan in the following speech. Hartzenbusch places it in Polonia's speech where it obviously belongs.

1510. (53a-44) tabí. A heavy silk, made in Atabí, a district in Bagdad. "Tela antigua de seda, con labores ondeadas y que forman aguas." (Dic. de la Real Acad.)

1531. (53b-1) Nariz in the princeps. Hartzenbusch emends to la nariz to give the verse the correct number of syllables.

1550. (53b-20) arcos torales. A conceit, "eyebrows." Literally, the main arches that support the cupola of a building.

1554. (53b-25) Princeps: plaza. Hartzenbusch's emendation to pieza improves the sense.

1573. (53b-43) A variation of the proverb, "saber uno dónde le aprieta el zapato," is "saber dónde roye el zapato" (Sbarbi). It usually means, "everyone knows best what he needs."

1574. (53b-44) Cogido os ha la carreta, the cart has run over you. One is reminded of the English expression, "the bug has bitten you."

1575. (53b-45) zarazas, a poison paste. "Una cierta pasta, y cebo venenoso con que matan a los animales malignos y perniciosos." (Covarrubias.)

1577. (53b-47) hijo de un herrero. Hijo refers to el amor, or Cupid, the son of Vulcan, the blacksmith, who forged thunder-bolts. The avispas in verse 1578 refer to the arrows that Cupid shoots. The princeps' oveja is undoubtedly a misprint for abeja.

1615. (53c-14) This scene between doña Violante and don Juan is the finest and most noteworthy of the entire comedy. The same character types, situation, style hâché and many verbal correspondences occur in La Elección por la virtud (I, 10), and in La Dama del Olivar (I, 4). Other scenes parallel to this one may be found in La Gallega (I, 10), and in Antona García (I, 6), but, as Mr. Bonilla points out, "en ninguna es tan encantadora la picaresca ingenuidad de la aldeana."

1624. (53c-23) vido. (Cf. verse 1892). In O. Sp. vido was a variant of vió, but here is equivalent to visto. Bello-Cuervo says it is a peasant form. See Gram. de la leng. cast., Paris, 1898, no. 89 (p. 91, nota): "Fr. Luis de León usa el

participio vido por visto que, imitando el habla vulgar o campesino, emplean Lucas Fernández y Juan del Encina: Y aun he vido el trigo desdeir muy escogido." (Geórgicas, I.)

1627. (53c-26) Princeps reads tiene. Hartzenbusch alters it to tien which makes the correct number of syllables in the verse. It is not peasant dialect, rather a common form in O. Sp. See: Menéndez Pidal, Manual, Madrid, 1925, p. 43; Morel-Fatio, "Etudes..." in Bull. Hisp., II (1900), p. 203.

1639. (53c-38) corma, stocks, ball and chain. "Un pedazo de madera que antiguamente echaban al pie del esclavo fugitivo; y ahora en algunas partes la echan a los muchachos que se huyen de sus padres o amos." (Covarrubias.) Cf. El Vergonzoso, II, 6, (B.A.E., V, 212, c): "que no fui yo por novillos para que me pongas cormas."

1641. (53c-40) buscar novillos, to run off, skip, escape. See Correas, Vocabulario, p. 541: "Ir por novillos, dicese de los mozos que se amontan de casa... huirse, irse a Córdoba, a las Andalucías." In the same sense, hacer novillos refers especially to boys who "skip school."

1642. (53c-41) A pun on fugas. In music, fuga means "composición que gira sobre un tema y su imitación, repetidos con cierto artificio por diferentes tonos." (Dic. de la Real Acad.)

1649. (54a-5) Habrar. (Cf. verse 1785.) According to the Academy grammar (1895 edition, p. 174), the infinitive is used as an imperative only when negative. However, see: Ramsey, A Textbook of Modern Spanish, N.Y., 1894, p. 473; and, Bello-Cuervo (op. cit., p. 62, n): "No se percibe el fundamento con que la Academia limita el infinitivo imperativo a las frases negativas."

1656. (54a-12) pescudar (from Latin, perscrutare), to ask. Cf. La Elección, III, 8 (N.B.A.E., IV, 370, a): "hacer una pescuda;" and, La Mujer que, II, 11 (ibid., 474, b) "serrana pescudadora."

1662. (54a-18) Mos, as Lamano points out (op. cit., p. 51, n. 33; p. 58) is usually regarded as peasant speech. Américo Castro says that mos (nos) and muesa (nuesa) occur due to analogy with the m of me and mío (see Clásicos Castellanos, "La Lectura," II, p. 43, n.).

1665. (54a-21) The princeps reads azahar. Hartzenbusch altered it to azúcar to rime with the ú-a verso de romance.

1666. (54a-22) Recute in the princeps. Hartzenbusch, reciente, which is probably correct. Cf. verse 2178, pan reciente.

1670. (54a-26) si. Here, as in B.A.E., V, 248, c, Hartzenbusch notes that si is equivalent to sino, although none of

the grammars and dictionaries include this meaning. However, Cf. El Vergonzoso, I, 13 (B.A.E., V, 209, a): "Yo de ninguno me quejo si de estas malditas bragas.;" and, Esto sí, I, 1 (ibid., 248, c): "el viejo... no supo si dar su consentimiento."

1678. (54b-1) Echar pullas, in this scene, is just an exchange of witticisms, or repartee. It may be translated: "You're making fun of me." Mr. J. P. W. Crawford says it is "an obscene taunt in which one person wished for another all sorts of misfortunes." (See his article on this expression in Rom. Rev., VI (1915), pp. 150-64.) In Don Quijote, 2a Parte, cap. X, we read: "¡Mirad con qué se vienen los señorios ahora a hacer burla de los aldeanos, como si aquí no supiésemos echar pullas como ellos!" In La Elección por la virtud (I, 10) the heroine, in a scene analogous to doña Violante's, uses a similar recurrent expression: "¡Arre, que se burla!" Likewise, in La Dama del Olivar (I, 4) the heroine repeats the phrase, "¡Que le enharinaré!"

1684. (54b-7) do: doy. Cf. verse 3338, vo: voy.

1689. (54b-12) saludadora. A pun referring to verses 1681 and 1683. The saludador was a quack doctor who cured rabies "con el aliento, la saliva, etc., dando a entender que tiene gracia y virtud para ella" (Zerolo.) Covarrubias gives the variant, salivador ("por tener ella - la saliva - la virtud de sanar... algunas enfermedades rabiosas").

1690. (54b-13) The princeps reads, de esa orina me gradúas, which Hartzenbusch alters to, de zahorina me gradúa.

1700. (54b-23) Analogous to this incident, Mr. Bonilla cites the popular story found in the Segunda parte del Recreo casesero, o colección de cincuenta cuentos y dichos graciosos, por un aficionado, Madrid, 1816, p. 24:

"LLevaba cierta moza aldeana una burra delante de sí, la cual, por ir camino de su lugar, donde tenía su pollino, andaba muy ligera: encontró pues a nuestra labradora cierto cortesano zumbón, y preguntóla de dónde era. "De Getafe, señor," respondió la moza. "Pues bien, conoceréis - la dijo el caballero - a la hija de Lope Hernández." "¡Y cómo la conozco! - replicó ella. - No hay otra más garrida en todo el pueblo." "Así es verdad - prosiguió el cortesano - ; y pues he tenido la fortuna de encontraros, hacedme el favor de llevarla este beso de mi parte." Desvióse la aldeana al oír esto, y respondió pronta: "¡Ay, señor de mi alma! Déjese de besos, por su vida: pero si le ha entrado por ahí esa locura, désele a mi burra, que llegará antes que yo; ¡y agur, amigo!"

1705-06. (54b-28-9) ranas, truchas. These, and other words such as perdiz, bacallao, tusona, buscona, tercerona, trota calles, were stock slang expressions for different kinds of

courtesans. Cf. the modern zorras. In Lope's Amar sin saber a quien, II, verse 1504, we read: "Bendiga Dios a Madrid. Todo se halla y se gasta, tanto trucha y bacallaos, como perdices y ranas."

1717. (54b-40) Princeps: prenden. The sense requires prende.

1727. (54b-50) Pardiez. See note to verse 868.

1732. (54b-55) catalufas, embroidered silk. Cf. Lope, La Noche toledana, I, 6: "En pareciéndome bien, no miro si soy galán, sino compro... un corte de primavera o catalufa ligera."

1753. (54c-18) Princeps: ¿Y queréis ver con ella? This verse is one syllable short. Hartzenbusch changed it to, "¿Y qué queréis her con ella?"

1772. (54c-37) trebuna. See note to verse 907.

1775. (55a-3) Por arrobas, figuratively, "a great deal," "in great measure." An arroba is a twenty-five pound weight, or a four gallon measure.

1780. (55a-8) Rempujar, "dar golpe con que movemos a otro de su lugar." (Covarrubias.) The meaning here is: "Who will bring about his removal?"

1785. (55a-13) Aborrecelle. Infinitive as imperative. (See note to verse 1649.) Hartzenbusch changed it to aborrécele.

1791-93. (55a-19-21) Compare these verses with the popular ditty:

"Me han dicho de que te casas,
Así lo dice la gente;
Y todo será un día
Tu casamiento y mi muerte."

Cf. La Celosa, III, 18 (B.A.E., V, 147, c): "el casarme (con otra, implied) y el morir, será todo uno."

1794. (55a-22) requies y aleluyas. The requies is the prayer offered at the introit of the Misa de Difuntos which begins, "Requiem aeternam dona eis, Domine et lux perpetua luceat eis." (For details, see Espasa, L, pp. 1079-80.) Aleluya is a general expression for rejoicing, festivity, etc.

1797. (55a-25) quillotro. A rustic expression equivalent to aquel otro. Lamano (op. cit., pp. 240-41) says that it is an indefinable term representing a concept of indefiniteness. In this verse it means "amorous relations" (amorío, enamoramiento-Dic. de la Real Acad.). According to Valdés (Diálogo), "quillotro no servía sino de arrimadero para los que no sabían o no se acordaban del vocablo de la cosa que querían decir." In addition to the common variants of quillotro, such as aquestotrar, aquistotro, quellotranza, quillotrel, quillotrar, quistotrar, Lamano (p. 240) lists desillotrar, perquillotrar, and Mr. J. E. Gillet ("Aco, acotro," in R.F.E., IX (1922), pp. 314-16) includes perquillotrar,

macotrar, acotrar. Tirso uses quillotro no less than fifteen times; quillotrar, twenty-seven times; quillotrarse, twice; desquillotrarse (B.A.E., V, 42, a); enquillotrar (N.B.A.E., IX, 126, b); quillotrador (B.A.E., V, 115, c).

1798. (55a-26) lumpia: limpia. As Lamano (p. 47) points out, e and i, and o and u are frequently interchanged whether in tonic or atonic position. It seems strange that a high back vowel (o, u) could replace a front high vowel (e, i). Cf. verse 3355, matrimenios.

1807. (55b-7) Entarimarse, to put on airs. "Echársela de persona." (Zerolo.)

1808. (55b-8) campanuda, "que tiene alguna semejanza con la figura de la campana, como ciertas trajes de las mujeres." (Zerolo.)

1833. (55b-33) The princeps reads: "siendo tu esposo, rendirte." Hartzenbusch reverses the order to give the verse the correct number of syllables ("rendirte he, siendo tu esposo.").

1848. (55b-48) ell amor. The palatalization of l and n before a vowel is characteristic of peasant speech.

1859. (55c-6) amorado: enamorado (Zerolo.)

1860. (55c-7) portugués. The Portuguese were looked upon as very sentimental lovers and Spaniards never wearied of ridiculing the derritado portugués. Cf. Siempre ayuda, I, 16 (N.B.A.E., IV, 215, a): "fuera error tener en cosas de amor competidor portugués." See M. Herrero García, "La amorosidad portuguesa" (Ideas de los españoles del siglo XVII, Madrid, 1928, pp. 156-62.)

1861. (55c-8) rezongar: grufir, refunfunar. (Dic. de la Real Acad.)

1862. (55c-9) mormura. See note to verse 907.

1871. (55c-18) Andar en coche. An interesting chapter on "Ruar el coche" may be read in Monreal, Cuadro viejos, Madrid, 1878, pp. 99-129. Professors Buchanan and Franzén-Swedelius (ed. Lope, Amar sin saber a quien, N.Y., 1920, p. 168) cite the following from Van Aarsens' A Journey into Spain:

"The extraordinary craze for carriages, akin to the present universal popularity of automobiles, was a feature of life in Madrid that received much attention in contemporary satirical writings. Introduced by Charles V from Flanders, they became so popular that decrees were passed to limit their number, but all in vain. A serious objection to their extensive use was that they bespattered pedestrians with mud and filth so characteristic of the streets of Madrid. 'All agreed that no city is so populous as this (Madrid) and excepting London and Paris, I never saw so many coaches in any.

They are drawn by mules only... They are no ways magnificent but in some slight gildings of the iron-works, and about the boots. The greatest part of them are covered with waxed cloth."

1872-73. (56a-1-2) puntas (de Flandes), "encaje que forma ondas o puntas en una de sus orillas." (Dic. de la Real Acad.) Laces from Milan and Genova were also especially popular in the sixteenth and seventeenth centuries.

1891. (56a-20) diamante. Regarding the great amount of jewelry Spanish ladies wore, there is an interesting passage in Mme. D'Aulnoy's Relation de Voyage d'Espagne (ed. R. Foulché-Delbosc, Paris, 1926, pp. 335-36), a portion of which is quoted below:

"Elles ont beaucoup de Pierreries, des plus belles que l'on puisse voir. Ce n'est pas pour une Garniture comme en ont la plupart de nos Dames de France: celles-cy vont jusqu' à huit ou dix, les unes de Diamans, les autres de Rubies, d'Esmeraudes, de Perles, de Turquoises... Les Dames portent de grandes Enseignes de Pierreries au haut de leurs corp, d'ou il tombe une chaîne de Perles, ou dix ou douze noeuds de Diamans... elles portent des Bracelets, des Bagues, et des Pendans d'oreilles..."

1896. (56b-4) The princeps reads es alquimia. Hartzenbusch changes it to de alquimia to give the verse the correct number of syllables.

1902. (56b-10) Freely, "all the gold that enters Spain (from the New World)."

1905. (56b-13) This "curtain" device is a favorite one with Tirso. Cf. La Ventura, I, 3 (B.A.E., V, 521, c): Cor. "Dalda la mano, Balon." - Bal. "Hélas aquí entrambas juntas."; and, Habladme, I, 14 (N.B.A.E., IX, 498, a): Dieg. "¿Queréis darme una mano..?" - Tor. "Y aun dos."

1915. (56b-23) The princeps reads gallardo mozo, which Hartzenbusch changes to gallarda moza.

1941. (56c-18) mar, figuratively, an enormous place. Cf. La Celosa, I, 1 (B.A.E., V, 128, b): "Quedo en este mar (Madrid) absorto."; Amor médico, I, 2 (ibid., 382, c): "Castilla.. es mar."; Don Gil, I, 4 (ibid., 405, c): "¿No es mar Madrid? ¿No es arroyo deste mar Valladolid?"

1965. (57a-1) Paga of princeps must be a misprint; pasa suits the meaning.

1980. (57a-16) Princeps: las. It should be los.

2103. (57c-3) aprovechen of princeps is obviously a printer's error.

2105. (57c-5) Islas de Barlovento, a group of the Lesser

Antilles: Granada, San Vicente, Granadinas and Santa Lucía. They now belong to England.

2106. (57c-6) Campeche, a commercial port and capital of the state of Campeche, Mexico. Its present population is about 86,000. Products: sugar, rum, tobacco, agave, sponges, lumber.

2107. (57c-7) cacao. The scientific name for cocoa is theobroma. It is of Mexican origin, but today is cultivated in all parts of Central and South America.

2108. (57c-8) guarapo. Juice extracted from sugar cane, and prepared into a fermented cane liquor.

2109. (57c-9) guayabos. The fruit of the guava tree is made into preserves, jellies and candies.

2110. (57c-10) cazabe. The flour made from the cassava plant, used for making bread. "del haitano cazabí, pan de yuca: torta que se hace en varias partes de América con una harina sacada de la raíz de la mandioca." (Dic. de Aut.) Jaojao, from the Mexican cacauat. Fernández-Guerra (La Ocasión, B.A.E., XXXIX, 417, a) notes: "jaojao: Xauxau, pan extraído de la raíz llamada ipatex."

2111. (57c-11) está, in the princeps. Hartzenbusch changes it to están.

2127. (57c-27) Nuncio. Reference to the famous insane asylum in Toledo. Cf. Los Tres maridos burlados (ed. de Ochoa, Paris, 1847, I, p. 17): "¡Si estoy en el hospital!..!Si mis zelos me han vuelto loco, y para curarme me han traído al Nuncio de Toledo!" Mr. Bonilla (ed. Diablo cojuelo, Vigo, 1922, p. 143) notes: "Alonso Fernández de Avellaneda, en el capítulo 36, y último de su Don Quijote, supone que D. Alvaro Tarfe llevó al ingenioso hidalgo a la casa del Nuncio, en Toledo, para que se procurase su remedio."

2132. (57c-32) indio. See note to verse 410.

2154. (58a-4) de dos en dos. Compare with the English saying, "troubles never come singly."

2171. (58a-21) Princeps: soy. The sense requires sois.

2229. (58b-21) formas of the princeps should probably be firmas.

2232. (58b-24) Princeps: volando. Hartzenbusch corrects to volaron.

2235. (58b-27) A variation of the proverb, "Palabras y plumas, el viento las lleva," which Zerolo explains as follows: "enseña el poco caso y seguridad que se debe tener en las palabras que se dan por la facilidad con que se quiebran o no se cumplen."

2246. (58b-38) Monviedro, or Murviedro, the former name

of Saguntum, a city of about 10,000 population located twenty miles north of Valencia. So called because of the historic castles and fortifications (muris-veteris > mur-vedre). For details see España Sagrada, VII, pp. 151-57, and Espasa, LII, pp. 1261-69.

2276-77. (58b-68-9) Aguado is punning on card terms here. Azar in cards, or dice, is the number or point with which one loses. Encuentro is a succession of similar cards or points (i.e., two kings, or two fives). The meaning here is "I'll deal you the cards (papeles, i.e., doña Violante's letters) which will cause you to lose (and prove that I am right)."

2294. (58c-17) This verse is one syllable short. Hartzenbusch emends: de molde me ha....

2302. (58c-25) Princeps: villa. It should read vi-llana.

2303. (58c-26) ir de Pedro a Pedro, a proverb which, according to Sbarbi, is used to compare two people who, in the same predicament, are opposite in behavior.

2370. (59a-34) Throughout this scene the princeps reads Agudo instead of Cornejo; likewise in verse 2567.

2380-81. (59a-44-5) Tirso combines two proverbs into one: "Levantar una polvareda" (to cause a great disturbance), and "Echar polvos en los ojos" (from the French proverb, "Jeter de la poudre aux yeux," which, according to Sbarbi, "no la ha empleado nadie en nuestra lengua, que yo sepa.")

2396. (59b-6) verde, alive; seca, dead.

2415. (59b-25) rebozos. See note to verse 1328.

2481. (59c-22) tené. In dialectic and informal speech the final r and d of the infinitive and imperative forms are commonly dropped.

2488. (59c-29) cuistión. See note to verse 907. R. Marín (ed. Rinconete y Cortadillo, p. 327) notes: "Quistión es forma antigua... usada con mucha frecuencia por nuestros escritores del siglo XVI... 'Sospecho' - dice en el glosario de las Poesías de Baltasar (Madrid, 1910) - 'que aun escrita así tal palabra, pronunciarían cuistión, no sólo por su origen latino, quaestio, sino también porque los campesinos andaluces suelen decir custión.'"

2521. (60a-18) Hartzenbusch adds "todo," to give the verse the right number of syllables.

2525. (60a-22) Proverb which, according to Sbarbi, means "hacer una cosa contra la voluntad o el parecer de todos."

2551. (60a-48) Princeps: lo. It should read la.

2562. (60b-10) The princeps reads "quedaisos," which Hartzenbusch alters to "¡Qué! ¿Vaisos?"

(60c-7) Directions for Act III. The princeps reads

don Juan and Agudo, which should be don Luis and Aguado, respectively.

2598. (60c-14) Princeps: me a. Hartzenbusch corrects to me he.

2629. (60c-45) Princeps: un. It should read es.

2665. (61a-28) esfera of princeps probably a misprint.

2782. (61c-15) es of princeps should read (h)as.

2794-98. (61c-27-31) An identical situation occurs in Don Gil, I, 2; doña Juana rents a house adjoining that of her rival to carry out an intrigue similar to doña Violante's. Cf. verses 82-85: D. Juana, "Esta casa alquilé ayer con su servicio y ornato." - Quintana, "Aunque no saldrá barato.."

2825-27. (62a-4-6) In the princeps these verses are said by Aguado. Hartzenbusch places them in dona Violante's speech. For muda el rostro, see note to verse 61.

2829-30. (62a-8-9) salserillas. (See note to verse 61). Compare with La Celosa, I, 1 (B.A.E., V, 128, a): "Dama hay aquí, si reparas, en gracia del solimán, a quien en un hora dan, sus salserillas diez caras."

2848. (62a-27) Princeps: ellos. Should read ella.

2882. (62b-4) anteojos, modern anteojos. R. Marín (ed. D.Q., I, p. 264) notes: "Eran unos antifaces con cristales para resguardar los ojos del polvo y la cara de los rayos del sol."

2889. (62b-11) verdes. Green, in color symbolism, represents hope. Morado is the color of love; azul, jealousy; amarillo, despair; leonado, anguish; naranjado, constancy; negro, mourning; pardo, grief; blanco, innocence; rojo, happiness and sometimes cruelty. Tirso gives us an explanation of the code in La República al revés, III, 8. For fuller details see: S. G. Morley, "Color Symbolism in Tirso de Molina," in Rom. Rev., VIII (1917), pp. 77-81; H. A. Kenyon, "Color Symbolism in Early Spanish Ballads," in Rom. Rev., VI, (1915), pp. 327-40.

2921-22. (62b-43-4) Although Zerolo says desposado means recién casado, in this verse it is equivalent to "betrothed," not "married." Mr. Barry (ed. of El Burlador, verse 2073) notes: "La boda y el desposorio, la noce et les fiançailles étaient deux cérémonies distinctes."

2931-33. (62b-53-5) Hartzenbusch notes: "(siendo o llamándome) Doña Inés de Fuen-Mayor mi amor ciego me da más blasones que dicha."

2934. (62b-54) agüelos. See note to verse 1205.

3065. (63a-42) La doncella Teodor was the protagonist of a popular story of oriental origin. A rich Babylonian merchant falls into misery, whereupon his slave, Theodora, whom he has educated in all the arts and sciences, suggests that he sell her

to King Almanzor for diez mil doblas de buen oro fino. Struck by her beauty and reputed wisdom, the king decides to test her knowledge and summons the learned men of his court. She outwits in turn a physician, a lawyer, a physicist and a grammarian. The king is so pleased with her display of erudition that he gives her the agreed sum of money and grants her her freedom. See the article by Menéndez y Pelayo, "La Doncella Teodor, un cuento de las Mil y Una Noches, un libro de cordel y una comedia de Lope de Vega," in Estudios de crítica literaria, Madrid, 1927, 5th series, pp. 129-89.

3126. (63b-54) amonestación. Cf. verse 3192, amone-stado estáis. The marriage banns which the priest announces on three successive Sundays during high mass. "Publicar en la iglesia al tiempo de la misa mayor los nombres y otras circunstancias de las personas que quieren contraer matrimonios u ordenarse, para que si alguien supiere algún impedimento, lo denuncie." (Dic. de la Real Acad.)

3153. (63c-15) tenga of princeps probably a misprint for tengo.

3165. (63c-27) Austriano in the princeps; Hartzenbusch, asturiano.

3199. (64a-10) Princeps: vos ayer. Hartzenbusch emends to voy a ver.

3256. (64a-67) algarabía, century plant. "Planta anua silvestre de la familia de las escrofulariáceas." (Dic. de la Real Acad.) See note to verse 3468.

3258. (64b-2) despierta. See note to verse 907.

3269. (64b-13) Quijo is not necessarily peasant dialect. See F. Hanssen (op. cit.), pp. 88-9.

3276. (64b-20) Tirso twits the medical profession. Dar de comer, to give somebody something to do.

3286. (64b-30) ansín in the princeps. "Ansina (así) úsase todavía entre la gente rústica." (Dic. de la Real Acad.)

3293. (64b-37) escribén. (verse 3296, sacristén) Lamano, p. 45, par. 14, says that a may be transformed into e when it is tonic.

3354. (64c-49) él is equivalent to "you." For details concerning the different grades of tratamiento see A. de Salazar, Miroir général de la grammaire en dialogues, Rouen, 1614 (quoted by Morel-Fatio, Ambrosio Salazar et l'Etude de l'espagnole en France sous Louis XIII, Paris, 1901, pp. 62-65); and, Monreal, Cuadros viejos, p. 178. The use of él and ella by servants was satirized by Tirso in El Caballero de gracia, I, 5: "un poeta amigo.. hablando una vez conmigo, me dijo.. 'Ya, hermano, es cansada cosa que entre fregona y lacayo siempre empiezan su papel

con esto: ¿Y él no habla nada? ¿Y ella es soltera o casada?' Porque esto de y ella y él era sagrado y chorrillo de toda plebeya mana."

3355. (64c-50) matrimones. See note to verse 1798.

3362. (65a-2) él. See note to verse 3354. Pagado y contento is one of many legal formulas used by notaries public, which has been carried over into popular speech. See R. Marín, ed. D. Q., I, 174, n. 8.

3364. (65a-4) Sbarbi comments on the origin of the expression hablar por boca de ganso as follows: "escribiéndose en éste (papel) con pluma, y siendo antiguamente de ganso las que con preferencia se destinaban al dicho efecto, no parece violento conjeturar que la pluma, o lo escrito, es Boca de ganso a que alude la locución arriba." The usual meaning of the phrase, "to say or repeat what another has suggested," does not fit Violante's speech; she means rather, "I wasn't speaking seriously."

3384. (65a-24) dar una higa. An obscene taunt, often employed in connection with wedding festivities. "The knot consisted of placing the thumb between the index and middle finger, representing the obscene sign known in Spanish as "dar una higa" and in Italian as 'dare (or fare) le fiche' which is connected with some form of Phallic worship." See the article by Crawford referred to in note to verse 1678.

3407. (65a-47) a troche y moche, "willy-nilly." Covarrubias:

"Este término se usa para reñir a uno, cuando sin orden, y sin concierto, dice, a hace alguna cosa desbaratada. Está tomada la metáfora del que yendo a cortar lena al monte, no atiendo a las leyes de la corta, desmocha las encinas sin dejar guía, y pendón, y lo demás que se manda, y aun no consento con esto, corta la encina por el pie, que aquello llama trochar, id est, trochar y el mochar: de donde vino el modo de hablar a trochemoche."

3432. (65b-22) rebozo. See note to verse 1328.

3445. (65b-35) sacudida, bitter, sharp. "...hablándose particularmente de la mujer, en cuyo sentido se dice: '¡Cuidado, si es sacudida!'" (Barcia.)

3447. (65b-37) Hasta fits the sense of the speech, although Bonilla suggests that it must be an error for "está."

3468. (65c-13) algarabía, jargon; for the play on words, see the meaning given in note 3256. Cf. El Vergonzoso, III, 8, (B.A.E., V, 221, a): "Esa lengua se llama algarabía de allende."; La Dama del Olivar, I, 10 (N.B.A.E., IX, 216, b): "Yo no entiendo aquesas algarabías."

3483. (65c-28) Tiene in the princeps; Hartzenbusch

changes it to tien to give the verse the correct number of syllables. See note to verse 1627.

3499. (65c-44) ella. See note to verse 3354.

3500. (65c-45) Soldemente, equivalent to solamente. "Es ya de raro uso; en cambio se emplea con frecuencia, sólido y solidez con el significado de solo, soledad." (Lamano, p. 633.)

3530. (66a-23) Lavapies. The well known district of Madrid, along the Manzanares, where the majos and majas gather.

3567. (66b-2) echar el resto. See note to verse 526.

3571-72. (66b-6-7) The proverb "honra y provecho no caben en un sacco" is used to indicate that understakings of honor and distinction are incompatible. "Aplicase en aquellos casos en que se sospecha que la riqueza de una persona no ha sido adquirida por medios lícitos." (Sbarbi.) R. Marín (Más de 21,000 refranes castellanos) gives a variant: "honra y provecho no se alojan bajo un techo."

3577. (66b-12) Princeps: oras. It should probably be obras.

3597. (66b-32) echar lance, a card term: "move," or "turn." Sbarbi: "echar mal lance, salir fallidas las cuentas que sobre algún negocio se había echado uno."

3604. (66b-39) Nuncio. See note to verse 2127. Dudo is equivalent to sospecho, temo.

3643. (66c-32) Venid in the princeps. Hartzenbusch changes it to veni to give the verse the correct number of syllables.

3719. (67b-6) Princeps: la. Hartzenbusch's emendation to a los improves the sense.

3749-50; 3757-58. (67b-36-7; 44-5) El mejor bocado para la postre os guardé... heredáis tres mil ducados de renta. Cf. La Huerta, II, 4. (B.A.E., V, 641, c): "Guardéte el mejor bocado para la postre.. siete mil de rentas heredas."

3802. (67c-41) The princeps reads sin cata, which suits the idea better than Hartzenbusch's alteration to con cata.

3810. (67c-49) Hartzenbusch notes after this verse: "Parece que debía ser: poco falta, como corrigió Solís en su refundición, o que debía decir el verso anterior: pues ¿qué nos falta de boda?"

3814. (67c-53) No dormirse en las pajas, a proverb meaning "to be alert, wide awake, on the job." "Estar con vigilancia y aprovecharse de las ocasiones." (Sbarbi.)

3816. (67c-55) Quién was used in both the singular and plural meaning in the sixteenth and seventeenth centuries, but was considered an inelegant form for the plural in 1622 by the grammarian Salazar. (See: Bello-Cuervo, note 59; Hanssen, p. 181;

note by A. Castro in Clásicos Castellanos, II, p. 16.)

3824. (68a-9) Vestir de pascuas, equivalent to poner la chupa de dómíne. Zerolo: "Chupa, parte del vestido que cubra el tronco del cuerpo, con cuatro faldillas de la cintura abajo y con mangas ajustadas." Doña Violante is borrowing gala clothes from doña Serafina, and wants Antón to dress accordingly.

3826. (68a-11) Olalla. R. Marín (ed. D. Q., I, p. 338, n.): "hoy Eulalia, como dice Cejador, 'por reacción erudita hacia la forma primitiva griega.'"

3833. (68a-18) pandero. See note to verse 949.

3840-44. (68a-25-9) Cf. El Honroso atrevimiento, III, 12, (N.B.A.E., IX, 486, b): "... es cosa llana que esto de boda en mujer es tentación de manzana.... la tentación de marido le hace andar a ten con ten."

3846. (68a-31) Pedro de Urdemalas, a character of Spanish folklore, frequently alluded to in Golden Age literature, and a counterpart of the German wag, Till Eulenspiegel. Espasa says: "...aplicase figuradamente al hombre pícaro y astuto que se ocupa en hacer picardías, es decir, urde malas artes." Mr. Bonilla (ed. of Pedro de Urdemalas, in Cervantes: Comedias y Entremeses, Madrid, 1918, III, p. 246) notes: "Una de las más antiguas menciones de este personaje, figura en la Egloga del nacimiento de nuestro redemptor Jesucristo, de Lucas Fernández (1514) donde Gil dice: '¿Vos sois Pedro de Ordimalas, o Matihuelo?'" Cf. Don Gil de las calzas verdes, II, 1: "No sé a quien te comparar: Pedro de Urdemalas eres; Pero ¿cuando las mujeres no supisteis enredar?" Tirso was fond of making puns on bueno and malo. See: Amar por senas, II, 10 (B.A.E., V, 472, a): "Debo de estar en Guatemala, y mi dueno en Guatebuena."; El Castigo, III, 21 (*ibid.*, 89, a): "Venturosos parabienes. - Para mí son paramales."

3865. (68a-50) rua. See note to verse 1871.

3875. (68b-9) Me pondré de veinte y cinco, a variant of the expression salir de veinte y cinco which is applied to a person who wants to appear younger than he really is. (Sbarbi.)

3921. (68c-13) ellos. See note to verse 3354.

3922. (68c-14) engorgollotada. Tirso liked to fabricate words, especially when writing peasant language. He followed Lope's formula, "al vulgo había que hablarle en necio para darle gusto." See B.A.E., V: pastelizar (633, b); cochizar (634, b); fregatrizar (641, b); legumbrizar (643, b); jabonatríz (646, a); N.B.A.E., IV: laquipaje (97, a); melindrizar (91, b); etc.

3926. (68c-18) Pun on cuchilladas. Cuchillada grande, or de cien reales, is a bribe given to robbers and assassins; here it refers to the price Antón had to pay to rent the clothes. Cuchillada also means "...abertura que se hacían en los vestidos

para que por ellos se viese el forro, que era ordinariamente de distinto color" (Zerolo); i.e., Antón is crazy (perdido) to show off his outfit.

3931. (69c-23) The hasty arrangements for marriage at the end of a play, especially frequent in Spanish literature, have often been criticized. At the end of Tirso's Firmeza en la hermosura, the gracioso says:

"Y habremos comedia visto
que no acaba en casamiento,

.....

porque pueda rematarse,
sin curas y sin padrinos,
una comedia soltera."

Tirso defended the "unities" of the comedias de amores in his Cigarrales de Toledo (1624) as follows:

".... la comedia presente ha guardado las leyes de lo que ahora se usa, y, a mí parecer, el lugar que merecen las que ahora se representan en nuestra España, comparadas con las antiguas, les hace conocidas ventajas, aunque vayan contra el instituto primero de sus inventores. Porque si aquellos establecieron que una comedia no representase sino la acción que moralmente se puede suceder en veinticuatro horas, ¿cuánto mayor inconveniente será que en tan breve tiempo un galán discreto se enamore de una dama cuerda, la solicite, regale y festeje, y que, sin pasarse siquiera un día, la oblique y disponga de suerte sus amores que, comenzando a pretenderla por la mañana, se case con ella a la noche? ¿Qué lugar tiene para fundar celos, encarecer desesperaciones, consolarse con esperanzas y pintar los demás afectos y accidentes, sin los cuales el amor no es de ninguna estima?"

3978. (69b-3) alcanzan of princeps is obviously a printer's error. It should be alcanza.

CHAPTER IV VARIANTS OF THE DIFFERENT TEXTS

In this table of variants no attempt is made to record the cases in which the B.A.E. edition modernizes the spelling. Only words or the forms of a word that are different have been recorded. S., represents the Seville, 1627, princeps edition; V., the Valencia, 1631, issue; M., the eighteenth century manuscript, described by Paz y Melia (Catálogo, No. 4291); H., the Hartzenbusch edition included in the B.A.E., V. Page and line references are as follows: the figures at the left refer to the verses of the text; for S., and V., 81r-1 refers to folio 81, recto, column 1, line 1, and 81v-1 refers to folio 81, verso, column 1, line 1; for M., likewise, except that it is written in single column; for H., 44a-1 refers to B.A.E., V, page 44, column 1, line 1.

Personas: S. and V. omit don Gómez, don Luis, don Juan, doña Serafina, Polonia, Valdivieso, Posadero, Criado. They include Quintana, a character who does not appear in the play.

H. omits don Juan.

M. gives acompanamiento in place of Posadero, and Criado.

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
65	81v-b15 Flor	3v-8 Flos	44b-17 Flos
67	81v-b17 esto	3v-10 esto	44b-19 eso
71	81v-b21 said by Vicente	3v-14 said by Vicente	44b-23 said by Luzon
118	82r-b10 dices	4c-20 dice	44c-20 dices
123	82r-b15 punta	5r-5 punta	44c-25 pinta
182	82v-a32 aqueste	6v-11 este	45a-40 aqueste
201	82v-b11 en tanto	7r-10 en cuanto	45a-59 en tanto
241	83r-a11 dirásle	8r-10 le dirás	45b-28 dirásles
248	83r-a19 diréle	8r-18 le diré	45b-36 diréle
264	83r-a34 negare	8v-13 negare	45b-51 negase
267	83r-a37 le mostrará	8v-16 la mostrará	45b-54 demostrará

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
275	83r-b5 espejo	9r-4 espejo	45b-62 peso
283	83r-b17 faltas	9r-14 faltas	45c-5 faldas
292	83r-b26 los	9v-6 los	45c-14 dos
304	83r-b38 S. Anton	9v-18 San Antonio	45c-26 San Anton
319	83v-a14 viene	10r-13 vienen	45c-41 viene
387	84r-a2 pintótela	12r-6 te la pintó	46a-46 pintótela
392	84r-a7 como	12r-11 por	46a-51 como
415	84r-a24 era muerto	12v-13 había muerto	46b-7 era muerto
465	84r-b40 entra	14r-5 entra	46b-57 entran
466-7	84r-b41-42 said by Cornejo	14r-6-7 said by Gabriel	46c-1-2 said by Cornejo
495	84v-a31 haylas	15r-1 las hay	46c-30 haylas
528	84v-b29 de tal rey	15v-16 del tal rey	47a-24 de tal rey
529	84v-b30 tales musas	16v-7 tales buenas musas	47a-25 tales musas
571	85r-a32 said by Pedro	16v-20 said by Pedro	47b-9 said by Gabriel
591	85r-b14 estate	17v-4 te está	47b-20 estate
604	85r-b27 se va	17v-18 está	47c-4 se va
620	85v-a8 ámasle	18r-13 le amas	47c-19 ámasle
632	85v-a20 por	18v-5 para	47c-31 por
652	85v-a40 que	19r-5 lo que	47c-51 que
656	85v-b4 hija	19r-9 hija	47c-55 la hija
668	85v-b16 hele	19r-21 le he	48a-1 hele
689	85v-b37 a quien	20r-1 a quien	48a-22 quien
704	86r-b2 said by Aguado	20r-18 said by Aguado	48a-37 said by Violante
711	86r-b9 qué es	20v-6 que es	48a-44 ¿Si es?
715	86r-23 dame	20v-11 dame	48a-48 déme
726	86r-34 despachos	21r-7 despachos	48b-10 despechos
742	86v-2 venía	21v-3 venía	48b-26 tenía
748	86v-8 hayas	21v-9 tengas	48b-32 hayas
752	86v-12 mandarán	21v-13 mandaran	48b-36 mandaron
758	86v-18 aflige	21v-19 afligen	48b-42 aflige
788	87r-8 treinta mil	22v-10 300	48c-16 treinta mil
805	87r-25 tres cria- dos	23r-8 tres cria- dos	48c-33 dos criados
822	87v-2 el alma	23v-6 el alma	48c-50 del alma
851			49a-2 <u>H.</u> adds one verse
859	87v-39 y habrá	24v-3 y habrá	49a-10 y no habrá

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
908			49b-15 <u>H.</u> adds one verse
917	88r-b22 y a fe	26r-9 y a fe	49b-24 a fe
965	88v-b5 Ronnen	27v-2 Romen	49c-29 Romen
969	88v-b9 ocasión	27v-7 en ocasión	49c-33 ocasión
972	88v-b12 dones	27v-10 dones	49c-36 lances
979	88v-b19 cuyo al	27v-17 cuyo al	49c-43 tuvo al
	peligro y temor	peligro y temor	peligro temor
983	88v-b23 serle	28r-1 ser la	49c-47 ser la
	oasión	oasión	oasión
984	88v-b24 que	28r-2 quien	49c-48 que
989	88v-b29 grandeza	28r-8 grandeza	49c-53 venganza
1003	89r-5-6 darle de estocadas	28v-6 le dió bastantes estocadas	50a-15 darle de estocadas
1019	89r-a8 desdicha	29r-5 dicha	50a-31 desdicha
1033	89r-a22 guantes y prosas y versos	29r-20 guantes, prosas y versos	50a-45 guantes y prosas y versos
1035	89r-a23 de papeles	29r-21 y papeles	50a-46 de papeles
1036	89r-b1 un librillo	29r-22 librillo	50a-47 un librillo
1060	89v-a2 esté él a	30r-7 esté él a	50b-14 está en la
1080	89v-a22 a casa de	30v-8 a casa de	50b-34 acá sale
1085	89v-a27 her	30v-15 hacer	50b-39 her
1086	89v-a28 heis	30v-16 habeis	50b-40 heis
1093	89v-a37 espanten	31r-3 espantan	50c-2 espanten
1103	89v-0b8 hué	31r-13 fué	50c-12 hué
1108	89v-b13 diablo	31r-18 diablo	50c-17 diablo
1118	89v-b23 desde Elena acá	(omitted)	50c-27 desde Elena
1119	89v-b24 a mil las	31v-10 a miles	50c-28 a mil las
1123	89v-b28 barajan	31v-14 barajen	50c-32 barajan
1126	89v-b31 con la del	31v-17 con la del	50v-35 con el del
1140	100r-a5 nada	32r-12 gana	50c-49 nada
1142	100r-a7 diz	32r-14 dicen	50c-51 diz
1147	100r-a12 sabeis	32r-21 sabeis	51a-2 sabréis
1150	100r-a15 fayanca	32v-4 burla	51a-5 fayanca
1155	100r-b2 os	32v-9 os	51a-10 que os
1162	100r-b9 así	32v-17 así	51a-17 ¡Ah! Sí.
1175	100r-a22 dejo	34r-5 dejo	51a-30 ya dejo
1199	100r-b33 viene	34v-16 tiene	51b-10 viene
1202	100v-1 pisará a Madrid	34v-19 pisará a Madrid	51b-13 pisara Madrid

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
1257	100v-b16 sus	36r-19 sus	51c-11 tus
1262	100v-b21 diste	36v-4 dió	51c-16 diste
1295	101r-a14 lea	37r-19 lea	51c-49 lee
1304	101r-a23 estado	37v-8 estado	51c-58 estilo
1308	101r-a27 juego	37v-12 juego	51c-62 juegan
1321	101r-a40 se	38r-6 se	52a-4 te
1338		(omitted)	
1350	101r-b29 codos	38v-16 codos	52a-33 lodos
1354	101r-b33 dirán	38v-20 dirán	52a-37 dirá
1359	101r-b38 urdiembre	39r-5 urdida	52a-42 urdiembre
1372		(omits verses 1372-1408)	
1378	101v-17 tantos		52b-1 tanto se
1398	101v-37 dónde		52b-21 adónde
1410	102r-6 me hace	39r-19 me hace	52b-33 no me hace
1449	102v-5 queda	40v-5 ha que- dado	52c-23 queda
1503	103r-3 said by Juan	42r-6 said by Juan	53a-37 said by Polonia
1531	103r-31 que nariz	42v-14 que nariz	53b-1 que la nariz
1543	103r-b3 y porque	43r-5 y porque	53b-13 que porque
1555	103r-b15 plaza	43r-17 plaza	53b-25 pieza
1560-63		(omitted)	
1564	103r-b24 azahar	43v-3 de azar	53b-34 azahar
1578	103r-b38 es oveja, y pare avispas	43v-17 es oveja, y pare chispas	53b-48 es abeja, y pare avispas
1579	103r-b39 habeisle hablado	43v-18 Habeisle hablado	53b-35 Habeisla- hablado
1623	103v-b9 acá	45r-9 acá	53c-22 aquí
1634	103v-b20 lllore	45r-21 lllore	53c-33 llora
1645	103v-b31 se la lle va	45v-11 se lleve	54a-2 se la lle va
1661	104r-a7 a limpiar	46r-8 limpiar	54a-18 al limpiar
1664	104r-a11 azahar	46r-12 azahar	54a-21 azúcar
1666	104r-a13 recute	46r-15 reciente	54a-23 reciente
1669	104r-a16 habeisle	46r-20 le habéis	54a-26 habeisle
1670	104r-a17 sí	46v-2 sino	54a-27 sí
1674	104r-a21 mueve	46v-8 mueve	54a-31 mueva
1675	104r-a22 habeisle	46v-10 le habéis	54a-32 habeisle
1690	104r-a37 de esa orina me gradúas	47r-7 de esa gracia me gradúas	54b-12 de zahorina me gradúa
1693	104r-a40 vaigame	47r-10 traiganme	54b-15 tráigame
1717	104r-b24 preden	47v-15 prenden	54b-29 prende

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
1735	104v-a4 sobre nieve corchos	48r-12 sobre nieve corchos	54b-47 nieve sobre corchos
1743	104v-a12 desplo- madas	48r-20 desplu- madas	54c-8 desplu- madlas
1745	104v-a14 los	48v-2 las	54c-10 les
1753	104v-a22 qué que- réis ver	48v-11 qué que- réis ver	54c-18 qué que- réis her
1755	104v-a24 podrá	48v-13 que podrá	54c-20 podrá
1760	104v-a29 sea burra	48v-18 sea burra	54c-25 se aburra
1766	104v-a35 una punta	49r-9 un poco	54c-31 una punta
1779	104v-b8 eslo	49v-13 lo es	55a-7 eslo
1780	104v-b9 lo	49v-15 lo	55a-8 le
1785	104v-b14 aborre- celle	50r-2 aborre- celle	55a-13 aborré- cele
1790	104v-b19 trae	50r-9 trae	55a-18 traes
1798	104v-b27 sino es con voluntad lumpia	50r-17 pues no, es con volun- tad limpia	55a-26 sino es con voluntad lumpia
1807	104v-b36 entari- marme	50v-5 vigori- zarme	55b-7 entari- marme
1833	105r-a22 siendo tu esposo rendirte	51r-12 siendo tu esposo ren- dirte	55b-33 rendirte he, siendo tu esposo
1839	105r-a28 has cobrá- dome	51r-18 me has cobrado	55b-39 has co- brádome
1840	105r-a29 me hurga	51r-19 me punza	55b-40 me hurga
1845	105r-a34 empala- garase	51v-6 aborrecerá	55b-45 empala- garase
1847	105r-a36 empalaga	51v-8 fastidia	55b-47 empalaga
1848	105r-a37 ell amor es	51v-9 ella (Amor) es	55b-48 ell amor es
1855	105r-b4 querráme	52r-2 me querrá	55c-2 querráme
1857	105r-b6 regalaráme	52r-6 me regalará	55c-4 regalaráme
1859	105r-b8 es amorado	52r-10 es ena- morado	55c-6 es amorado
1861	105r-b10 bien re- zonga	52r-14 se enfada mucho	55c-8 bien re- zonga
1869	105r-18 engalaráme	52v-9 me engalará	55c-16 engalaráme
1870	105r-19 diráme	52v-11 me dirá	55c-17 diráme
1872	105r-21 puntas	52v-17 modas	56a-1 puntas
1873	105r-22 de Flandes	52v-13 a estilo de Flandes	56a-2 de Flandes
1873	105r-22 y azul	52v-19 y de color azul	56a-2 y azul

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
1882	105r-b31 el al alma	53r-13 el al alma	56a-10 el alma
1896	105v-a9 es al- quimia	53v-11 es al- quimia	56b-4 de al- quimia
1903	105v-a16 pues sélo tú	53v-21 pues sélo tú	56b-11 sélo tú
1915	105v-a28 gallardo mozo	54r-16 gallardo mozo	56b-23 gallarda moza
1937	105v-b15 encomen- dado	55r-2 recomen- dado	56c-14 encomen- dado
1939	105v-b18 no hay dar con él	55r-6 no puedo dar con él	56c-16 no hay dar con él
1960	105v-b39 conocesle	55v-11 le cono- ces	56c-37 conocesle
1965	106r-a5 paga	55v-17 paga	57a-1 pasa
1980	106r-a20 cumplillas	56r-12 cumplir- las	57a-16 cumplillos
2033	106r-b33 deste en- gaño	57v-7 de su engaño	57b-deste en- gaño
2060	106v-a20 recibid	58r-14 recibió	57b-33 recibid
2102	106v-b22 salga aquí	59r-15 salga de aquí	57c-2 salga aquí
2103	106v-b23 aprove- chen	59r-16 aprove- chen	57c-3 aproveche
2111	106v-b21 está	59v-4 está	57c-11 están
2113	106v-b25 dicen	59v-6 dice	57c-13 dicen
2119	106v-b31 miren se	59v-14 mire se	57c-19 miren si
2148-50	107r-a28-30 (belong to scene 9)	60v-3-5 (belong to scene 9)	57c-29-31 (belong to scene 10)
2151	107r-a31 conoceis- me	60v-6 me cono- ceis	57c-32 conoceis- me
2159	107r-b3 cerca	60v-15 acerca	58a-8 acerca
2171	107r-b15 soy	61r-9 soy	58a-20 sois
2226	107v-30 la echaste	62v-8 echastes	58b-18 la echaste
2229	107v-33 formas	62v-11 formas	58b-21 firmas
2231	107v-35 botones	62v-13 pellones	58b-23 botones
2232	107v-36 volando	62v-14 volando	58b-24 volaron
2235	107v-39 que	62v-17 pues	58b-27 que
2246	107v-50 fiad, y hasta	63r-8 fiad, y hasta	58b-38 fiada, hasta
2250	108r-4 de su	63r-14 de su	58b-42 desta
2251	108r-5 sus inju- rias	63r-15 tus injurias	58b-43 sus in- jurias

2294	108v-8 ha venido	64r-14 ha venido	58c-17 me ha venido
2300	108v-14 padezca o no padezca	64r-20 parezca o no parezca	58c-23 padezca o no padezca
2301	108v-15 finjo	64r-21 fingió	58c-24 finjo
2302	108v-16 Villa noble	64v-1 Villa noble	58c-25 villana noble
2309	108v-22 ceros	64v-7 aceros	58c-31 ceros
2312	108v-25 al que	64v-10 al que	58c-34 el qué
2313	108v-26 llamáme	64v-11 llamadme	58c-35 llámame
2316	108v-29 señora	64v-14 tía	58c-38 señora
2356	109r-a25 enreda	65v-16 enredan	59a-20 enreda
2358	109r-a27 quien	65v-18 quienes	59a-22 quien
2374-5	109r-b6-7 said by Agudo	66r-17 and 66v-1 said by Agudo	59a-38-39 said by Cornejo
2380-1	109r-b12-13 said Agudo	66v-6-7 said by Agudo	59a-44-45 said by Cornejo
2395	109r-b27 da	67r-3 da	59b-5 de
2412	109v-a9 haylos	67v-1 los hay	59b-22 haylos
2437	109v-a34 eso	68r-6 esto	59b-47 eso
2456	109v-b14 aprueba	68v-6 aprueba	59b-66 prueba
2460	109v-b18 curarále	68v-10le curará	59c-1 curarále
2481-2	110r-a6 said by Agudo	69r-16 said by Agudo	59c-22-3 said by Cornejo
2486	110r-a10 cruel	89v-3 amada	59c-27 cruel
2490	110r-a14 es una	69v-8 es una	59c-31 es de una
2502	110r-a26 si he	69v-20 fué	59c-43 si he
2528	110r-b12 de que quier	70v-7 de quien	60a-21 de qué quiere
2534	110r-b18 y trueco	70v-13 y el trueco	60a-27 y trueco
2537	110r-b21 embaidor	70v-16 enreda- dor	60a-30 embaidor
2540	110r-b24 O, rayo caiga	71r-1 Oh, rayo caiga	60a-33 Un rayo caiga
2544	110r-b28 mi in- grato	71r-5 a mi in- grato	60a-37 mi in- grato
2551	110r-b35 lo	71r-13 la	60a-44 la
2554	110r-b38 se con- sienta	71r-16 suceda	60b-2 se con- sienta
2562	110v-a7 quedaisos	71v-9 os quedais	60b-10 Qué. Valsos.
2568-70	110v-a13-15 said by Agudo	71v-15-17 said by Agudo	60b-16-18 said by Cornejo
2577	110v-b7 redendijas	72r-5 rejitas	60b-25 redendijas
2585	110v-b15 ocasión	72r-18 motivo	60c-1 ocasión

Verse	<u>S. and V.</u>	<u>M.</u>	<u>H.</u>
directions for III, 1.	Juan; Agudo	Juan; Agudo	Luis; Aguado
2598	110v-a23 ha	73v-8 ha	60c-14 he
2629	111r-a17 un don Pedro	74v-7 un don Pedro	60c-44 es don Pedro
2658	111r-b6 aqueste	75r-16 este	61a-21 aqueste
2665	111r-b13 esfera	75v-4 esfera	61a-28 espera
2674	111r-b22 veniros	75v-13 veros	61a-37 veros
2699	111v-a7 venganza	76r-18 venganza	61a-62 la venganza
2731	111v-a39 hame	74r-12 me ha	61b-19 hame
2739	111v-b7 llevo	74r-20 veo	61b-27 llevo
2782	112r-a12 es	78v-5 es	61c-15 has
2791	112r-a21 habemos de hacer	78v-12 debemos de hacer	61c-24 habemos de hacer
2815	112r-b5 haciéndose	78v-2 desha- ciéndose	61c-48 haciéndose
2825-7	112r-15-17 said by Aguado	78v-14-16 said by Aguado	62a-5-7 said by Violante
2828	112r-18 hacéis	78v-17 hace a	62a-8 hacéis
2848	112v-a4 ellos	80r-17 ellos	62a-28 ella
2918	112v-b34 vendráos	82r-14 os vendrá	62b-40 vendráos
2945	113r-21 rompa	83r-4 rompa	62b-67 rompe
2976	113r-b12 trato	83v-16 digo	62c-31 trato
2999	113r-b34 viene	84v-2 venga	62c-54 viene
3017	113v-a15 dar la muerte	85r-2 dar la muerte	62c-72 darle muerte
3034	113v-a32 vame	85r-19 va	63a-11 vame
3153	114r-b36 tenga	88v-10 tengan	63c-15 tengo
3165	114v-a8 Austriano	89r-3Austriano	63c-27 asturiano
3185	114v-a29 tomo	89v-8 tomé	63c-47 tomo
3199	114v-b7 vos ayer	90r-3 vos ayer	64a-10 voy a ver
3208	114v-b16 esta	90r-12 aquesta	64a-19 esta
3255	115r-a27 y a las	91v-1 y a las	64a-66 a las
3262	115r-a34 verle resucité	91v-9 verla resucito	64b-6 verla resucité
3270	115r-b8 más	91v-18 tan	64b-14 más
3286	115r-b24 ansin	92r-19 así	64b-30 asina
3298	115r-b36 desque	92v-10 desde que	64b-42 desque
3304	115v-a2 el tener	82v-16 el tener	64b-48 tener
3329	115v-a27 habemos	93v-6 habremos	64c-24 habemos
3341	115v-a39 padrino	93v-19 padrino	64c-36 padrino
3348	115v-b6 her	94r-6 hacer	64c-41 her
3398	116r-a16 este	95v-1 ese	65a-38 esta

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
3407	116r-a25 troche moche	95v-13 troche y moche	65a-47 troche y moche
3413	116r-a31 vos quien las vendeis	95v-20 Vmd. quien las vendeis	65b-3 vos quien las vendeis
3423	116r-b9 a la pri- mera	96r-12 a la pri- mera	65b-13 de a la primera
3438	116r-b24 hayais	96v-9 tengais	65b-28 hayais
3448	116r-b34 vengaréme	96v-20 me ven- garé	65b-38 vengaréme
3450	116r-b36 quebróos la palabra	97r-2 os faltó a la palabra	65b-40 quebróos la palabra
3468	116v-a14 aprende él algarabía	97v-2 aprendo la algarabía	65c-13 aprende él algarabía
3495	116v-b1 vaisos	98r-10 os vais	65c-40 vaisos
3501	116v-b7 de her	98r-17 hacer	65c-46 de her
3510	116v-b16 aqueste	98v-5 aqueste	66a-3 aunque este
3552	117r-a18 allá	99v-10 a allá	66a-45 allá
3577	117r-b3 horas, y nombres	100r-18 horas, ni hombres	66b-12 obras y nombres
3587	117r-b13 así	100v-9 según	66b-22 así
3587-95	117r-b13-21 said by Pedro	100v-9-17 said by Agudo	66b-22-30 said by Pedro
3592	117r-b18 aquesta	100v-14 aquella	66b-27 aquesta
3598	117r-b24 quimera	101r-1 primero	66b-33 quimera
3604	117r-b30 nos llevan	101r-8 llevan	66b-39 nos llevan
3609	117v-a2 huela	101r-13 alegre	66b-44 huela
3623	117v-a16 en qué de deudas le estoy	101v-11 mucho de- biéndole estoy	66c-11 en qué de deudas le estoy
3630	117v-a23 asiento	101v-18 con- clusión	66c-18 asiento
3638	117v-a31 hacen	102r-7 dice	66c-26 hacen
3639	117v-a32 qué aguardas. Véte con él	102r-8 qué aguardas para írte con él	66c-27 qué aguar- das. Véte con él.
3644	117v-a37 de	102r-14 desde	66c-32 de
3651	117v-b6 verlas	102v-1 tenerlas	66c-39 verlas
3692	118r-a9 la her- mosa Violante	103v-7 doña Vio- lante	67a-34 la hermosa Violante
3695	118r-a12 hasta aquí	103v-10 hasta aquí	67a-37 está aquí
3718	118r-a35 no sé por Dios	104r-17 no sé	67b-5 no sé por Dios

Verse	<u>S.</u> and <u>V.</u>	<u>M.</u>	<u>H.</u>
3719	118r-a36 como la demás	104r-19 como lo demás	67b-6 como a los demás
3770	118v-a8 desharáse	105v-15 se des- hará	67c-9 desharáse
3782	118v-a20 herede	106v-9 herede	67c-21 hereden
3802	118v-b4 sin cata	106v-10 sin cata	67c-41 con cata
3815	118v-b17 padrino	107r-6 padrino	67c-54 padrino
3816	118v-b18 quién	107r-7 quiénes	67c-55 quién
3817	118v-b19 padrino	107r-8 padrino	68a-2 padrino
3838	119r-a4 vo (for "voy")	107v-12 veo	68a-23 vo (for "voy")
3840	119r-a6 ¿qué me espanta?	107v-14 ¿qué espanta!	68a-25 ¿qué me espanta?
3865	119r-a31 rua	108v-1 camino	68a-50 rua
3925	119v-a19 hase	110r-16 hanse	68c-17 hase
3968	119v-b28 oro	111v-5 oro	69a-3 en oro
3978	119v-b38 alcanzan	111v-15 alcanzan	69b-3 alcanza
3980	119v-b40 hablan	111v-18 habían	69b-5 hallan
3987	120r-b2 her	112r-4 ser	69c-1 her
3992	120r-12 al caso	112r-10 el caso	69c-6 acaso

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